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Berlin, W., January 22, 1910.  
MOTZ ST., 36.

The program of the sixth symphony concert of the Royal Orchestra, under Richard Strauss, was given up partly to the classicists and partly to the moderns. Brahms figured with his F major symphony, No. 3; Haydn with his G major symphony; while the moderns were represented by Alexander Ritter with his symphonic waltz, "Olaf's Hochzeitsreigen," and by Schillings with the "Erntefest" music and that from his musical tragedy, "Moloch." Ritter's work had the greatest success; although not particularly original in invention, it is cleverly written ballet music. Schillings' music in these excerpts, as in the violin concerto, was rather heavy and hard to digest. After such music, the Haydn symphony proved, in a splendid performance, to be a delight. There was also a Berlioz number, his overture to "Benvenuto Cellini."

Emil Sauer is a far too infrequent guest within our not over hospitable walls. He achieved at his recital on Monday evening the greatest success he has ever had in Berlin. The pianist received a veritable ovation, and what is more, a well deserved one, for he played that evening like one inspired. Martin Krause, the famous pedagogue, who heard Liszt in 1871, said to me at the close of the recital: "Sauer is the legitimate heir of Liszt; he has more of his charm and geniality than any other Liszt pupil." At any rate, Emil Sauer is a past master of the piano, and it was a sheer delight to listen to him for two hours and a quarter on Monday evening. For the first time since he has been giving recitals in this city the hall was sold out. Curiously enough, hitherto this great artist's transcendental qualities were not fully appreciated by the Berlin public, and his recitals were not attended as they should have been. Now, however, the ice is broken, and if Sauer should conclude to give four recitals each season instead of one, he could count on having sold out houses each time, just like his great colleagues, Godowsky and Busoni. He played no less than eight encores, and these were not all at the end of the program, as is generally the case here at concerts; the applause was so insistent throughout the evening that he gave several encores during the program numbers themselves. Sauer, too, played the ubiquitous "Appassionata"; but how he did play it! It made one forget the twenty odd performances of the work heard thus far this season; it was masterly both in point of playing and interpretation. Then came the Brahms scherzo, op. 4; Sgambati's arrangement of the Beethoven minuet, and Schumann's "Traumeswirren." After the Schumann number he gave the toccata as an encore, playing it with a lightness and ease that made the fast tempo at which he took it seem an impossibility. How beautiful and grand was his reading of the G minor ballad, and how dreamy and poetical was he in the G major nocturne! He also played the "Allegro de Concert," a piece as ungrateful as it is difficult. Then followed a Liszt "Sonnette de Petrarca"; two graceful, elegant bits of writing of his own; Debussy's "Clair de lune," and Saint-Saëns' toccata. Debussy's real character is by no means revealed in the "Clair de lune," which is for the most part very normal in harmonics, exceedingly euphonious, even sugary, grateful, and at times suggesting Chopin and Liszt, and even salon music. Sauer's other encores were by Chopin and himself. A striking feature of Sauer's playing is the way he rivets the attention of the listener by his conceptions, which are always interesting, even fascinating, without ever being bizarre. His wonderful technique and beautiful piano tone were never better displayed.

Ferdinand David, the famous violinist and pedagogue, who was for so many years the pillar of the Leipzig Conservatory, was born 100 years ago last Wednesday, having first seen the light of day on January 19, 1810, at Hamburg. David studied the violin with Louis Spohr, and theory and composition with Moritz Hauptmann. Hauptmann himself first studied violin under Spohr, and for a time he played in the orchestra at Cassel, but later he

devoted himself entirely to theory. David enjoyed Spohr's instruction at Cassel from 1823 until 1826, but, although he became the most illustrious pupil of the great master, Spohr, curiously enough, does not mention him in his autobiography. After finishing his studies, David concertized for a time with his sister, Louise, who was an excellent pianist. In 1827 he accepted a position in the orchestra of the so-called Königstadt Theater at Berlin, where he remained for three years. It was during this time that Mendelssohn made his acquaintance, and the two soon became fast friends, a circumstance that proved to be of great influence in the violinist's life. When Mendelssohn was appointed conductor of the Gewandhaus Orchestra at Leipzig in 1835, he remembered his friend and the following year David was engaged as concertmaster of that famous institution; and when the Leipzig Conservatory was founded by the great composer in 1843, David was appointed principal violin teacher. He spent the remainder of his life in Leipzig, and a very busy and influential life it was; for as the soloist, concertmaster and teacher David was unusually active up to the time of his death in 1873. He rendered great services to the violin literature by editing the classics and by resurrecting and arranging forgotten masterpieces of former centuries; his editions of the Bach sonatas for violin solo, of Paganini's compositions and of the Mozart, Viotti and Rode concertos became world famous. David also repeatedly tried his hand at composition, but he lacked inspiration and his own works had no success. An opera of his was once produced at Leipzig in 1852; it was entitled "Hans Wacht." The next day a critic wrote, "Hans Wacht und das Publikum schläft." Although he could not compose himself,



FERDINAND DAVID.

The famous violinist and pedagogue, who was the pillar of the Leipzig Conservatory for so many years. David was born one hundred years ago, on January 19, 1810.

David knew how to make good use of other men's ideas, and he gave Mendelssohn very valuable advice as to the setting for the solo instrument of his immortal violin concerto. This was dedicated to David, and he was the first one to perform it in public under the composer's direction at the Gewandhaus in the late forties. The success of the novelty was enormous. Robert Schumann, who was present, patted David on the back and said to him, "That, my dear David, is the kind of concerto you always wanted to write." Among David's numerous compositions, which include two symphonies and five violin concertos, the D minor concerto is still used in the conservatory classroom, but it is too dry and lacking in originality to have any real value as a musical composition. During the more than three and a half decades of his activity, pupils flocked to David from all parts of the world; the most famous of these was August Wilhelmj, although a large number of distinguished violinists in both hemispheres are still living who studied under him. If I mistake not, Bernard Listemann, the famous American violinist, was one of his disciples. At the time of David's death, August Wilhelmj and Ferdinand Hiller paid glowing tributes to his memory in articles that appeared throughout the German press.

At the Blüthner Hall last Friday, Reinhold von Warlich, the Russian baritone, who had hitherto not been heard here, if I mistake not, sang the "Dichterliebe" cycle and the three ballads entitled "Der Schatzgräber," "Der Soldat" and "Der Spielmann." It requires a good deal of interpretative ability to hold the interest throughout the sixteen songs of the "Dichterliebe" cycle; Mr. von Warlich sang as if he were very much in love with his subject. His voice is a bass-baritone of pronounced lyric quality; he has it well under control, but he seems successful in producing his effects by the combination of a psychological penetration into the import of the text and a superb vocal skill. He evidently has caught the spirit of the "Dichterliebe"

and he sang with a great deal of feeling. He pleased an intelligent public greatly and was thrice recalled.

On the same evening I heard Ignaz Friedman in a piano recital at Beethoven Hall. He played the Beethoven "Appassionata" sonata, which is all the rage this season; the Liszt B minor and the Chopin B flat minor sonatas; further the Brahms-Handel variations and the Schumann "Carnival." Friedman's playing of the Chopin was smooth, polished and elegant. Great depth of feeling, with dash and power, are his pianistic qualities, which are of a superior order; he is one of the pianists of the day.

"Cleopatra," the new opera by the Danish composer, Enna, is to be produced for the first time at the Volksoper on January 22. Very little has been heard of Enna for the last decade. I remember the premiere of his opera, "The Witch," which occurred at Weimar about seventeen years ago; as it was wholly lacking in inspiration and originality, it made no success and was soon relegated to oblivion. Seventeen years is a good while in the life of a composer and we shall see what Enna has accomplished in the meantime. Donizetti's ever youthful "Lucia" was given at the Volksoper last week with gratifying success. Mrs. Frease-Green sang the title role, while Runger took the part of Ashton, and Bockmann, the new lyric tenor, had that of Edgar.

A new oratorio entitled "Die Tageszeiten," by Friedrich Koch, had at its first Berlin rendition only a moderate degree of success. In other German cities it has found some recognition. It was produced here under unfavorable circumstances. The composer was to have conducted, but an indisposition prevented his appearance, so at the last moment Georg Schumann took his place; then Alexander Heinemann, the leading soloist, was suffering from a cold and could not sing, and Herr Weissenborn, who took his place, was far from being a worthy substitute. The chorus, too, was gotten together from no less than five different Berlin singing unions, so that unity was out of the question. It was given on the same evening as Sauer's concert, so I did not attend, but I am informed that the impression on the whole was rather "schwerfällig." The music is said to lack originality and in the treatment of the orchestra, Koch does not make much use of modern coloring; one missed light and shade and effective climaxes, so that a monotonous impression was made. Such a heterogeneous choir could not, of course, do justice to the choral parts. The text deals with the hours of the day and is also written by Koch, who probably had in mind at the time Haydn's "Seasons." It treats of the doings of the ordinary peasants in their daily work; it is commonplace, as a perusal has convinced me. The whole thing seems to lack the one great essential—inspiration.

Edgar Stillman-Kelley's new piano quintet in F sharp minor, op. 20, was performed on Wednesday evening at the Singakademie by the Waldemar Meyer Quartet, with the assistance of Ella Jonas, pianist. This work of the eminent American composer scored a big success, both with the public and the press on the occasion of its first hearing here two years ago, when it was brought out by the chamber-music organization of the Royal Orchestra. It also made a splendid impression again last evening. Of the four movements, the slow one, a *lento sostenuto e misterioso*, pleased the public most, and to my mind it is the most valuable movement of the quintet; it reveals real inspiration in melodic invention, beautiful harmonies, and a mode of writing for the different instruments that is extremely grateful. But the other movements also held the attention of the listeners to the last note. Harmonically, they contain some very novel effects, and in point of tone color, they are also full of interest. The scherzo, well played, is a very effective number. It is difficult and requires first-class artists for an adequate performance; the string players, particularly, must have fleetness of technique and lightness of bow arm. Waldemar Meyer and his associates gave an acceptable but by no means perfect performance of the work. It made a big hit with the public and the composer was several times called out.

An unlucky star shone over the third Elite concert. Lula Mycz-Gmeiner, the distinguished Hungarian mezzo-soprano, who was to be the chief attraction, was prevented from appearing at the last moment, and her place was taken by Susanne Dessoir. And Anton von Rooy, the other singer taking part, was not at his best; his organ sounded harsh and discordant, as if very much overworked, and his singing of a group of Dutch songs and also of four Schubert lieder offered the public little real enjoyment. Madame Dessoir made a much more pleasing impression. Artistically, she is far removed from the singer for whom she substituted, but she has a sympathetic voice and a charming delivery. She was heartily applauded. The instrumental soloist was Alexander Petschnikoff, who played two pieces by Tchaikowsky

and the Bach chaconne. His rendition of the chaconne was masterly, both from a musical and violinistic standpoint. The audiences of the Elite concerts do not properly belong to the musical elite of Berlin; they are, on the contrary, chiefly recruited from the general public, which goes to concerts to be amused. But the public was mightily pleased with Petschnikoff in the chaconne; he really carried off the honors of the evening and was called out so many times that he responded with an encore. This was Tschaikowsky's well known melody.

An admirable impression was made by Else Gipser at her piano recital. This young lady has a clean, finished, virtuoso technic, a beautiful touch and a glowing temperament. Her rendition of Schumann's "Kreisleriana" was one of the best I have heard here this season. It was full of life, vitality and contrast. Also a Chopin group and three Liszt numbers were beautifully played. Her interpretation of the C sharp minor nocturne was masterly, and the G flat waltz, op. 70, No. 1, she dashed off with such verve and brilliancy in the first part, playing, on the other hand, the languishing middle movement with such melting, haunting tones, that one could easily imagine that it was De Pachmann himself. Her performance of the B flat minor scherzo, too, was admirable. Her beautiful singing tone was displayed to great advantage in the D flat Liszt study, while her fiery performance of the twelfth



ANGELO NEUMANN.

rhapsody quite took the audience off its feet. It was a very interesting recital and the audience was most enthusiastic in its applause.

The Blüthner Orchestra was conducted again this week by Sigmund von Hausegger. Berlin is so surfeited with concerts that very few artists indeed draw here, so it came about that, in spite of Hausegger's genius for conducting and the brilliant press notices which he received on his first appearance here some four weeks ago, he was greeted this time again by a very small audience, as I am informed. His readings of Mozart's E flat symphony, Richard Strauss' symphonic poem, "Don Juan," and of the "Freischütz" overture, are said to have been inspiring. If the Blüthner Orchestra could permanently secure a conductor of his caliber, that would be a big artistic step in advance. Of all the various orchestra leaders who have appeared here this winter with this band of musicians, Hausegger is by far the most interesting. He has pronounced artistic physiognomy as a conductor.

Not a week passes in Berlin during the season without bringing a number of new compositions to light. At the third symphony concert of the Blüthner Orchestra, under the direction of Joseph Strinsky, of Hamburg, Paul Ertel's new overture, "Zu Gudrun," was performed. Ertel, a well known music critic of Berlin, has had numerous successful performances of his various symphonic works in this city, including one by Nikisch at a Philharmonic. He has excellent musical ideas, he possesses a very superior order of technical skill, and he is a real master of instrumentation. This new overture has, above all, one great virtue—brevity. It is full of light and shade, and in its contrasts between the dramatic and the lyric is very effective. It was very well received and the composer could bow his acknowledgments. Another composer, the venerable Felix Draeseke, of Dresden, was also present to hear the performance of his "Symphonia Tragica." Unlike the Ertel overture, this work is unnecessarily long, but it contains some good material, even if its physiognomy is not very pronounced. In character it is more or less of a cross

between the classic and the modern schools. It has been performed here before, but that was so long ago that its resurrection almost made it seem like a novelty. At any rate, it is safe to say that few of the people present on Tuesday evening had ever heard it before. The soloist of the concert was Frieda Kwast-Hodapp, who played Weber's F minor concerto technically in a finished manner, but with an unnecessarily hard touch; this surely is not a work that calls for harsh treatment.

Richard Strauss' C minor piano quintet, op. 13, reveals little of the Strauss of today, yet it is a work that deserves an occasional hearing, and the Bohemian String Quartet deserve credit for placing it on the program of their concert on Wednesday evening. Suk, the second violin of the organization, also figured on the program with his B flat major string quartet, which made a very favorable impression, especially in the second and fourth movements. Suk is a good musician; he has ideas and he knows how to write well for strings.

Boris Kamtschatoff, a youthful Russian pianist, was the soloist of the Sunday night symphony concert of the Blüthner Orchestra. Kamtschatoff made a successful debut here last winter. I am informed that he played the concerto of his countryman, Rachmaninoff, in a masterly manner. It was a vigorous, manly interpretation, tonally well graded and enlivened by fiery temperament, which seems to be a very prominent attribute of this young Russian's equipment. He was heartily applauded by the audience.

Another American pianist made her debut at the Singakademie last evening. This was Bernice Rosche, of California, who also bears now the name of Oberwinder, she having married an Austrian officer. I could not go to her concert myself, as there was so much else, but my assistant, who attended, said that her playing was distinguished chiefly by her excellent tone. She seemed to be very nervous, and it was evidently this that affected the clarity of her technic in difficult passage work. The lady showed talent, but she seems to be quite unaccustomed to the concert platform, for her memory failed her several times in the Chopin B flat minor sonata. If she intends to make an artistic career, it would be advisable to do further studying before playing any more in public.

Augusta Cottlow will go to England the middle of February and spend three weeks concertizing there, retaining her headquarters in Berlin, however, until the end of the season. Miss Cottlow, in addition to her concert work, is devoting one day in the week to teaching, and among her pupils is one exceptionally gifted Russian lady, Countess Sonia Zouboff, of St. Petersburg, for whom Miss Cottlow predicts a brilliant future, in case she should decide to adopt a professional career.

Helena Lewyn, the young American pianist, will make her debut in London in a recital at Bechstein Hall on March 17, under the management of Daniel Mayer. From London Miss Lewyn intends to sail to America, where she will make her debut with the New York Symphony Orchestra during its spring festival tour in the South. The following season she will tour through the Northern States.

Far off Australia is sending its quota of students to the music centers of Europe. In Berlin there are quite a number of gifted ones. Among them is a very promising young singer, Jean Drummond, from Sydney. This young lady promises to become the Australian Schumann-Heink. She has a magnificent contralto voice, to which are wedded musical intelligence and a great deal of emotional expression. She is studying here with Madame Van Zanten, who was the teacher of Tilly Koenen. Another very talented girl is Iris de Cairos Rego, also of Sydney,

who is studying here with Alberto Jonas. This sixteen year old miss has pianistic and musical ability of a very unusual order, and she promises to make her mark. She will make her Berlin debut in a concert of her own a few weeks hence. The young pianist's father, G. de Cairos Rego, is the musical critic of the Sydney Daily Telegraph. He is now visiting his wife and daughter in this city and will return with them to Australia in March.

The Boston Vocal Quartet, of which Webster Norcross, the American basso, is the head, has been singing in Germany during the past two years with great success. Some of their social engagements have been exceptionally brilliant. Last Sunday, January 16, they sang at a big social affair given by Her Excellency the Countess Von der Gröbin. A large number of notabilities from Berlin's most exclusive set were present, including the American, British, Turkish and Japanese Ambassadors and their wives, the Swedish Minister, the French Charge d'Affaires, Counts and Countesses Eulenberg, Von Hochberg, Prince and Princess Carolott, Count and Countess Armin, Baron Oppenheim, Count and Countess Schlieffen and numerous others.

For principal conductor of the big new opera here, of which Angelo Neumann is to be the director, the choice has fallen upon Gustav Lohse, now leading conductor of the Cologne Opera. Lohse has accepted.

ARTHUR M. ABELL.

### LiederKranz to Give a Public Concert.

The New York LiederKranz, which rarely sings outside of its own clubhouse in East Fifty-sixth street, will give a public concert at Carnegie Hall on the night of Lincoln's birthday, Saturday, February 12. Yolanda Méro will be the principal soloist. Several minor singers will also assist in the following program to be conducted by Arthur Claassen:

Actus Tragicus .....	Bach
Cantate: Gottes Zeit ist die beste Zeit.	
Alto, tenor, bass solos, mixed chorus and orchestra.	
Concerto, A major .....	Liszt
Yolanda Méro and orchestra.	
Männerchor:	
Warnung vor dem Rhein .....	Neumann
Hustiska.—Dramatische Overture .....	Dvorák
Orchestra.	
Männerchöre:	
Im Grase thauts .....	Spicker
Im Wald .....	Leu
Serenade .....	Rachmaninoff
Nocturne, E minor .....	Chopin
Rhapsodie No. 12 .....	Liszt
Yolanda Méro.	
Männerchöre:	
Horch was kommt .....	Arranged by Wolfrum
Serenade .....	Haydn
Einzug der Gäste auf der Wartburg, aus Tannhäuser .....	Wagner
Mixed chorus and orchestra.	

### Elizabeth Dodge in Troy.

Elizabeth Dodge, the New York soprano, as soloist at the recent concert of the Troy, N. Y., Vocal Society, was enthusiastically received, and the following lines from the Troy Times of January 13 indicate that her success was well deserved:

There was eager anticipation of Miss Dodge's singing, for very favorable memories had remained from her previous appearance in Troy. Her pleasing manner adds to the attractiveness of a voice which is of crystal purity and of delicious sweetness. Clear pronunciation and artful flexibility are also characteristics, and throughout her compass the singer is fuller of delight than many owners of larger voices. The mad scene from "Lucia" was given with emphasis and success, the latter being heightened by the skilful playing and the beautiful tones of Troy's talented player of the flute, W. G. Franke.

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## THE DEMORALIZATION OF MUSIC.

Claude Cunningham, the well known concert and oratorio singer, came out recently in a strong article, "A Plea for the Oratorio." To a MUSICAL COURIER representative he reiterated the views already expressed in the article referred to with some additions.

"There is a change in public sentiment," said Mr. Cunningham, "regarding the oratorio. That public interest is waning rapidly in that form of tonal art there can be no doubt, for one is compelled to admit that it is no longer possible to arouse the old, keen enthusiasm in the oratorio performance. Something must be done to overcome this lethargy. We do not wish to postpone progress by permitting ourselves to drift idly and silently on a dangerous side."

"To what do you refer—what is the dangerous side?"

"In the present commercial state of the modern mind, the constant nervous tension in and about us forever and ever, one can readily discover why the average business man of today feels as if he had been to a funeral when he comes away from a performance of a standard oratorio. This is, of course, a physical and nervous condition, and explains why the same man complains of the length of a sermon, however good, if it continues more than twenty minutes."

"To what do you attribute this condition?"

"The tendency, today, is toward sensationalism, a shock at any expense. The public taste is demoralized. Our economic conditions, political and social, are not those which contribute to any real development in the general public of the love of the fine arts."

"You think, then, that music is degenerating in order to conform to this condition?"

"Assuredly. This is not an age of spiritual ecstasy, but one of nervous destruction."

"Does this condition prevail in the opera and concert, also?"

"Certainly. The music of today is indeed intellectual, but where is the spirit? Attention is distracted from the music by all sorts of devices. In the case of the modern opera, or music drama, the music, while it is the chief essential, is made subservient to everything, even the dramatic situation. The opera form, of which we have such an excellent abundance today, provides a certain brilliant sensation and such a sensational brilliancy and such an elaborate array of arts and ways and means quite outside the realm of mere musical art that the public taste is more or less demoralized."

"How may the interest be revived?"

"In order to revive public interest in oratorio we need the same intellectual achievement in the sacred thought in music that we have in the secular forms. We are tired of the ulterior influences in vocal music, and we are especially tired of the influence of the 'scarlet woman' who 'rants and tears' and dominates our opera, and who has so enticed the public mind that it has come to conceive her as a part of all music, and that without her vocal music is no music at all. It is a purity of thought that is needed! It is freedom from the vulgarity of a Carmen, a Louise, a Santuzza and a Musetta that we want. There has been an upheaval of gigantic forces quite outside of the original aim of music; and, behold, we have such examples of intellectual workmanship as Strauss' 'Salome,' the text of which embodies a startling presentation of fiendish immorality and perverted instincts and conveys a shock to the entire fabric of the moral and ethical standard of the purpose of art."

"What about the American concert singer if interest in oratorio and pure opera forms is waning?"

"Much credit is due the American singer for the determined and fearless ingenuity which he has shown in establishing another branch of intellectual and interest-creating musical entertainment. Since public interest is waning in oratorio he has been able to open to the public that

highest of all forms of intellectual vocal entertainment, the song recital. He did not 'feel the public pulse,' as it were, and then give it what it wanted, but he saw what the public needed and made it accept and finally learn to love what he gave. A purer conception of what singing really is, a higher development of the intellectual faculties and a finer musical sense, generally, are required in the song recital than in any other form of singing. The singer stands alone, with bare walls and bare ceilings and bare floors, with a black, lugubrious, funereal looking box, in the background. There is nothing in this picture, certainly, to tingle the nerves or to create wild enthusiasm. There is no orchestra promising future violence by soft, insinuating strains; there is no riot of color, no gorgeous figures suggesting exciting action to come, no promise to the eye of a change of scene. There is the consciousness that the picture must remain the same, somber and monotonous as it always is, and that beauty in the abstract must conquer the situation, compel and rivet the attention, delight the imagination and satisfy the intellect."

"What phase are you most interested in at present?"

"The power of music as a mental and ethical influence. Music is an enormous force for either good or evil. Plato systematized previous theories and Aristotle did likewise, but St. Thomas Aquinas met all sophisms with a better understanding and a fuller intellectual grasp than Socrates and finally made a summa of the best of all that preceded him. The philosophical movement is not a part of any specific period, although we must admit that the old Greeks had the field practically to themselves for many centuries, but it goes on, always from the same unchangeable standpoint, broadening, classifying and perfecting itself from age to age. It is just so, or should be, with music, although there has been no commensurate progress in oratorio music. We want the same intellectual advancement in that music that we have in the secular forms. In logic we owe the deductive method of reasoning to Aristotle, while to Bacon is commonly and erroneously attributed the inductive system, but Bacon merely enlarged upon Aristotle's suggestions. From these philosophers down to Kant and Hegel and Schopenhauer the philosophical world has elaborated upon the first efforts to express truth. The philosophical world has seldom, if ever, run off on mad tantrums that could obscure from sight any important department of truth, as I consider the music world has done. America is opera-mad and music, as a psychological influence, is being employed to stimulate the senses entirely for commercial gain. Even the symphonic music of today smacks of the philosophy of Pyrrho and needs a Socrates to reform it. Shades of Palestrina, of Beethoven and of Bach! Why could we not have builded on the foundations which they had laid? It is important to find the beginning of things, for it is impossible to look intelligently forward without being sufficiently cultured to look backward."

From the above it is obvious that Mr. Cunningham has placed his finger upon the canker which is gnawing at the heart of music and threatening to destroy it. His sentiments may be ridiculed by some, but his efforts to inaugurate a movement for the purification of the noblest of the arts should receive hearty endorsement and encouragement.

## Kreisler's Next New York Appearance.

Fritz Kreisler's next New York appearances will be with the New York Philharmonic Society at Carnegie Hall, Thursday evening, March 10, and Friday afternoon, March 11. The violinist played with the Cincinnati Symphony Orchestra in Cincinnati, February 4 and 5. This week he is to give his fourth concert of the season in Chicago, and his other bookings include concerts in Grand Rapids, Mich., and Toronto and Montreal, Canada.

Leoncavallo's "Maja" does not seem to be meeting with overwhelming success in Italy.

## SECOND FLONZALEY QUARTET CONCERT.

Despite the fact that "Elektra" had its American premiere on the same evening, the second subscription concert by the Flonzaley Quartet, on Tuesday evening, February 1, attracted a large audience. The Flonzaleys have been heard before, "Elektra" had not. Those who went to Mendelssohn Hall knew exactly what they were to get—refined, pure, noble music performed in consummate fashion; those who journeyed to the Manhattan Opera House did so mostly out of curiosity. Messrs. Betti, Pochon, Ara and d'Archambeau should feel gratified that they have been able, by means of the perfection of their art and the beauty of the music which they dispense, to impress so manifestly so large a number of serious minded and less sensationally inclined patrons of musical offerings, and are able therefore to count upon, not only a good sized, but a cultured audience, in spite of any counter attraction. This result has come about through merit alone. The Flonzaley Quartet furnishes a most delightful and elevating form of entertainment. Therefore, it draws.

The program contained two classic masterpieces—Haydn's quartet in D, op. 64, No. 5, and Beethoven's quartet in E flat, op. 74, also two examples of ultramodernism—the adagio from Chausson's unfinished quartet and the scherzo from Reger's quartet in D minor. These two excerpts were faultlessly played, the scherzo being encored and repeated. The concert began inauspiciously. The temperature of the hall was like that of a refrigerator, and many were uncomfortable; some were compelled to change their seats to avoid the icy blasts that swept about their feet and heads. Consequently the beautiful Haydn quartet could not be enjoyed by all to the full extent, and the most remarkable feature is that, in spite of the cold, it received a marvelous, mellifluous and memorable rendition. The four movements were exquisitely contrasted, each invested with proper nuance, rhythm and dynamics; a glorious outpouring of glorious music. If Haydn had written nothing else than the seventy-seven string quartets which he left as a heritage to the world of music, he would be entitled to a very conspicuous place in the Temple of Fame. After all, there is nothing in music more superlatively, more transcendently lovely than a Haydn quartet, unless it be a Beethoven quartet.

The Beethoven quartets, while thoroughly characteristic, differ from those of Haydn, in that they show very distinctly several different states or conditions of what might be termed musical psychology. In scarcely any other phase of Beethoven's art is the development, the ripening, the maturing of genius so remarkably disclosed as in the quartets. The one played belongs to the middle, in contradistinction to the youthful and the fully matured period. It was written in 1809, in the interval between the composition of the sixth ("Pastoral") and the seventh symphonies, at the time when the Austrians were hemmed in by the French, dismayed, discouraged, disheartened. The smoke and noise of the battles of Wagram and Aspern had not yet disappeared, yet Beethoven was not turned aside from the dictates of his soul. His inspiration found expression in some of our most valued treasures. No traces of the external discomfiture are evident in his output of these turbulent years. This quartet is singularly free from all extraneous distracting influences. In it the great tone poet gave to the world a marvelously wrought and profoundly conceived art work. To grasp its beauties and intensity requires many hearings. The Flonzaleys gave an interpretation masterly, deep, reverential, beautiful in tone, perfect in balance, lofty in insight, sublime in every particular. It was listened to in eloquent silence and with silent rapture. A concert long to be remembered and cherished!

## Madame Langendorff Finishing Tour.

Frieda Langendorff, who left New York the early part of last October for a long tour on the Pacific Coast, is returning East after a successful trip. She will appear next week in the following cities: Sedalia, Mo.; Springfield, Ill.; Evanston, Ill.; Janesville, Wis.; Winona, Minn.; Meadville, Pa.; Erie, Pa.; Cincinnati, O., February 12, where she has been specially engaged for a private soiree to be given at the home of Charles P. Taft, brother of President Taft. From Cincinnati she returns to New York and will leave a few days after for a tour of about twenty concerts through New England.

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FLORENCE WICKHAM, and Kundry of Savage "Parsifal" Tour.

PAUL KITTEL, Dramatic Tenor, Vienna Imperial Opera.  
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"The tradition of Joachim, especially in the first allegro (Beethoven concerto) was very evident."—Vossische Zeitung.  
"A highly endowed violinist. He rendered the Brahms' concerto in an absolutely masterful manner. His playing is distinguished by beauty of tone and great power."—Deutsche Tages Zeitung.



LONDON, ENGLAND, January 29, 1910.

The Thomas Beecham season of grand opera at Covent Garden will cost twenty thousand pounds. (It is too bad that opera cannot be produced as cheaply in America). The orchestra is now rehearsing Strauss' "Elektra" at St. Andrew's Hall, and the verdict is that the music contains wonderful moments of lyricism, as well as the well known Straussian climaxes and cacophonous periods of aberration. The subscription list has been over applied for, and never has a season of opera at Covent Garden opened under more promising auspices.

The second in the series of the four Queen's Hall Orchestra concerts due in the new year will present a program of interesting and varied character. The orchestral numbers comprise a miniature prelude by the Finnish composer, Armas Jarnefelt; one of the new Wagnerian excerpts heard during the last series of Promenade Concerts, namely, "Siegfried and the Forest Dragon" ("Siegfried"), and César Franck's too seldom heard masterpiece, the symphony in D minor, which, with the increased knowledge of French music, will no doubt be much more appreciated than on its first production in London, some five or six years ago. The soloists for this concert will be Georg Henschel and Marie Hall.

Joseph Holbrooke gave the first in his ninth season of chamber music concerts at the Salle Erard, January 22. One of the most gifted of the younger English composers, possessing both the faculty and the facility for thematic and melodic writing, based upon the most solid musicianship, and the charm of divergence from the conventional, Mr. Holbrooke is one of the most promising of the British musical lights now glowing, not a few of whom are destined

for more than the ephemeral, if the attributes of art, workmanship and expressiveness of its verities continue to count. The compositions of Mr. Holbrooke heard on this occasion were his fantasia quartet for strings; quartet for piano and strings; quintet (No. 3), op. 45, G minor, for piano and strings, and a group of songs. The soloists were Effie Martyn, vocalist, and the following Quartet members: John Saunders, first violin; Charles Woodhouse, second violin; Ernest Yonge, viola; Jean Preuveneers, cellist, and Mr. Holbrooke, pianist. A second concert will be given by Mr. Holbrooke on the evening of February 5.

Kirkby Lunn was heard in her annual song recital at Bechstein Hall, January 20. The program was one of much worth, taste and variety of construction, and was sung with all the art Madame Lunn is noted for. Lieder by Brahms and Hugo Wolf were interpreted with the true lieder spirit, and two miscellaneous groups of seldom heard numbers were given with all the singer's fine artistic understanding.

An orchestral concert of Mr. Holbrooke's orchestral works will begin at Queen's Hall, February 11, with the new symphony orchestra, the conductors to be Landon Ronald and Mr. Holbrooke, and the soloists, Edith Evans and Robert Radford.

Theodore Byard has fully recovered from his recent illness and is now sojourning in Switzerland. He will resume his professional engagements in April.

Richard Buhlig, it is announced, will be heard in three recitals at Aeolian Hall, February 8, 15 and 22. The first program will be devoted exclusively to Beethoven; the second to Schubert and Brahms, and the third to Chopin and Beethoven.

Ruth Vincent has been engaged to create the part of Gretel in Humperdinck's delightful fairy opera, for the Thomas Beecham season at Covent Garden. This opera will be given in English, and Miss Vincent is preparing and coaching in the role with Hermann Klein. Miss Vincent is a former pupil of Mr. Klein and also of M. Bouhy of Paris. This occasion will mark Miss Vincent's debut in grand opera.

Eddy Brown will be heard in recital at Queen's Hall, February 2, assisted by Ada Forrest, vocalist. The talented young violinist will play the following program:

Sonata in E.....	Handel
Concerto.....	Paganini
Havanna.....	Saint-Saëns
Zapateado.....	Sarasate
Melodie.....	Tschaikowsky
Musnet.....	Beethoven
Moise.....	Paganini

The Moody Manners Company played a very successful four weeks' engagement at the Dublin Royal Theater recently, "Samson and Delilah" receiving its first operatic version in the united isles during this engagement. Clementine de Vere Sapio was eminently successful as Aida, Violetta and Santuzza.

Mr. and Mrs. Ingo Simon have just returned from a short tour through Germany and France. Mrs. Simon sang at the Classical Society's concert in Paris, January 7. Mrs. Simon's appearance at these concerts being the first time a vocalist has assisted on the programs, which

are always exclusively orchestral. Mrs. Simon sang three Brahms songs. In Berlin, Mr. and Mrs. Simon had a great success, receiving unnumbered recalls. Both artists were fêted by every one, receptions and teas given in their honor, and the general acclamation being that two such interesting and unique artists had not been heard either in the salons of Paris or Berlin in many a day.

Ada Reman, who was recently heard in two successful recitals at Bechstein Hall, has been engaged for the contralto solo in Mahler's symphony, which will be given in Berlin, February 3, when Dr. Fiedelberg of Warsaw will conduct. Madame Reman will again be heard in recital in London in April and May.

Sullivan's "Martyr of Antioch" will be sung by the Dulwich Philharmonic Society at the Crystal Palace, January 29, Douglas Redman conducting.

R. Watkin Mills will sing in Verdi's "Requiem," to be produced at the Brighton Festival, February 4. Later in the month Mr. Mills will go on a tour through Ireland with Ada Forrest, the South African soprano.

Marguerite Stilwell, the pianist, who was recently married to Alfred Ross, the English violinist and concertmaster of the Liverpool Symphony Orchestra was heard in a joint recital with her husband at the Yamen, Liverpool, January 27. The program contained the Brahms sonata in D minor for piano and violin, and both artists were heard in solo numbers. Miss Stilwell played among other numbers, the Debussy "Petite Suite" ("Children's Corner"), but seldom heard in public. She appeared with the Liverpool Orchestral Society recently, under the conductorship of Granville Bantock, and was highly successful.

A very interesting personality is Muriel Little, the young soprano, who is so highly recommended by Elena Gerhardt. Miss Little is a Leipzig diploma graduate and has also studied with Madame Hedmond. She has been heard on many occasions with the London Trio, and in various concerts in the Provinces, and is firmly establishing herself as a teacher.

One of the long established vocal teachers in London is Clifton Cooke, who is also popularly known as a lecturer on the voice, his lectures always given with various illustrations by his more advanced pupils. Mr. Cooke has recently transferred his studio to Bloomsbury street, where he is now most comfortably located.

Among other concerts of the month have been the excellent recital by Felix Salmond, the cellist; York Brown in piano recital; Myrtle Meggy and Horace Fellows in a joint piano and violin recital; Richard de Herter in a violin recital, and the first of the four Chappell matinee recitals, when Clara Butterworth, vocalist, and Marjorie Hayward, violinist, gave the program.

EVELYN KAESMANN.

An interesting and valuable old manuscript by Walter von der Vogelweide, the famous "Minnesinger" of the Middle Ages, has been discovered in the old state archives of the town of Münster. It is a fragment of a lied written on parchment by Walter von der Vogelweide (the text being by another poet), and, according to the testimony of experts, dates from about the middle of the fourteenth century. The ancient song will soon be published in our modern musical notation.

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**Maud Allan Repeats "The Vision of Salome."**

Maud Allan, whose dancing has created a sensation far and wide, repeated at Carnegie Hall, Wednesday afternoon of last week, several of her wonderful dances, including the weird "Vision of Salome." Miss Allan had two previous appearances in the same hall before audiences that crowded every nook and corner of the auditorium. The fact that there were a few empty seats last week at the third event may be attributed to the large number of matinees in New York on that day. R. E. Johnston, the manager of Miss Allan, has been deluged with demands for a night exhibition, and he will doubtless be prepared to announce the date within the next week or ten days. Miss Allan is the embodiment of grace and feminine loveliness. Her dancing gives some remarkably realistic illustrations of the music, and for that reason alone its educational importance appeals to the musical public as well as the public that cares only for the theater.

Besides repeating "The Vision of Salome" last Wednesday, Miss Allan also gave another illustration of her strikingly beautiful work in the "Peer Gynt" suite by Grieg. Mendelssohn's "Spring Song" and "The Blue Danube" were two more dances which were exquisite and rapturously redemanded. Another gem of the program last week was a Bach gavotte preceded by a sarabande. Between the dances the orchestra played numbers from the works of Gounod, Saint-Saëns and Tchaikowsky.

When Miss Allan danced "The Vision of Salome" for the first time in New York, Saturday afternoon of week before last, she did not use the head of John, but at her exhibition last Wednesday she added this touch of realism. The stage setting for this feature was very beautiful, and in going through the various scenes which depict the Judean maiden's delight over the grewsome trophy, Miss Allan showed marvelous skill, both in her facial expression as well as in her gestures and the rhythmic steps of her dainty feet. The lighting effects last Wednesday were a marked improvement over the first day when Miss Allan gave this number. In the future exhibitions she will of course give "The Vision of Salome" with the perfected scenic details.

**New Laurels for Josef Lhevinne.**

Many honors have been bestowed upon Josef Lhevinne during his Mexican tour, during which he has been playing almost daily since January 12. He was to have started on his United States tour the beginning of February, but owing to the enthusiasm aroused and the requests for return engagements in Mexico, it was decided in order to remain in Mexico an additional week, to cancel the first few American dates. During that extra week, Lhevinne played the Beethoven "Emperor" and Tchaikowsky B minor concertos with orchestra and appeared in recital. He had the honor of greeting President Diaz, his wife, son and daughter-in-law, who occupied a box at both concerts. President Diaz, who is now eighty years old, very seldom is seen out after dark, yet he attended the Lhevinne concerts and remained until the close of the programs. Lhevinne also had the distinction of being invited to the palace.

During the intermission of the orchestral concert, at the President's request, Lhevinne went to his box and the President congratulated him and stated that he was glad of the opportunity of again shaking so great an artist by the hand. At the orchestral concert a group of half dozen female admirers presented him publicly with a silver laurel wreath. A little girl, not over seven years old, came on the stage with the box containing the wreath, and a young

man followed to make the presentation speech. At the exit there was the usual demonstration by a large crowd of men and women who tried to prevent the automobile from moving.

At the farewell concert, which the President and his family again attended, Lhevinne was presented with a pair of jeweled cuff buttons by the President. Never before has an audience in Mexico displayed more enthusiasm for any artist, and his 1910 Mexican tour will be stamped indelibly on Lhevinne's mind as a lasting memorial.

His first appearance in the United States will be at Memphis on February 5, after which he will play steadily throughout the month of February, appearing with the Philharmonic Orchestra on March 6.

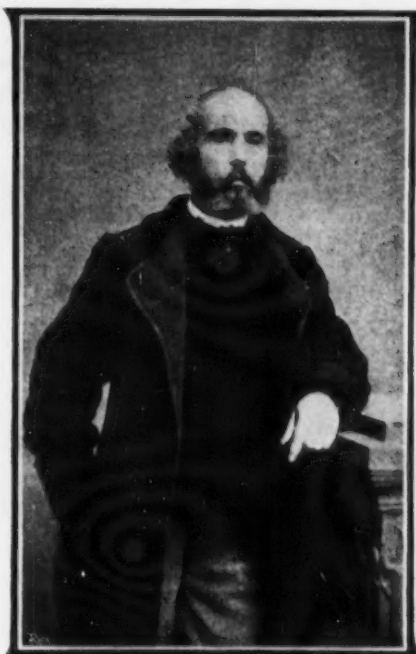
**STOCKHOLM MUSIC.**

Stockholm, January 16, 1910.

The Aulin Quartet gave a chamber music evening on Monday at the Intime Theater.

\*\*\*

Tuesday, January 11, the second concert of the Concert Society took place. Ludvig Norman and Franz Ber-



FELICIEN DAVID,  
Famous French opera composer.

wald, two dead Swedish musicians, should be represented more frequently on the programs of today. From Berwald we had the fantastic piece, "Ernst und Heitere Grillen," for orchestra; a polonaise from his opera, "Estrella de Soria," and two airs from the same opera, sung by Caroline Ostberg with great brilliancy. Madame Ostberg is too seldom heard here since she left the Royal Opera two years ago. Madame Ostberg received many flowers and was much applauded. At the same concert a suite for orchestra, named "Singoalla," was heard for the first time. The composer, Eduard Stanek, is not a born Swede, but we nearly consider him as one of our own, as he has lived here and worked with the Opera orchestra

during the last thirty-five years. He is an excellent double bass player. This was his first large composition, but we soon may hear more from the "newly discovered" and talented musician. The orchestra was conducted by Tor Aulin, except for the "Singoalla" suite, which was under the baton of the composer himself.

\*\*\*

Bror Persfeldt, cellist, attracted an interested audience on Wednesday. His technic is clear, and in the future he will be named as one of our best cellists, though his activity at present is confined to Helsingfors. Tchaikowsky, Popper, Dvorák and Beethoven were the composers heard. Natanael Broman, a young pianist, played the accompaniments. He made a very good impression.

\*\*\*

I wrote in my last letter that the farewell appearance of Miss Rappe at the Opera took place last week. This week we had two more appearances of the singer, on January 15, the "very last" one. But tomorrow we have a "very last extra farewell" evening of the singer! It seems a little ridiculous and resembles some foreign divas' farewell tours.

\*\*\*

Marcel Legay, the Montmartre singer, and Anna Norris were heard in a united recital on Friday at the Academy of Music.

\*\*\*

Next year the Opera will receive a new chief in Count Stedingk, whose father many years ago held the same place, and whose mother before her marriage was a "star" at the Stockholm Opera. Her name was then Mlle. Gelhaar. The new chief has been brought up in a musical home, which surely will help him much in his severe task.

\*\*\*

Leon Rains, Joan Manen, Emilio Colombo and the Brussels Quartet are coming next month.

L. UPLING

**Elman's Program for February 19.**

Mischa Elman for his recital in Carnegie Hall on Saturday afternoon, February 19, has a Paganini concerto and the "Chaconne" by Bach on his program, but that number which will interest the general public will be the "Meditation" from "Thais," a number for which Oscar Hammerstein engaged Mr. Elman especially to play during a performance of Massenet's opera at the Manhattan Opera House one night last winter, when he shared the honors of the performance with Mary Garden and Maurice Renaud. The "Meditation" comes between the two scenes in the second act when the curtain is down and the house still dark. At the close of the act when the singers came before the curtain the applause continued until Mr. Elman appeared on the stage, not once but four times. It was the first occasion when a violinist appeared as a star in the opera.

Elman will play at the Metropolitan Opera House concert, Sunday evening, February 13. This will be his first appearance at this Broadway house.

"Tristan and Isolde" was recently sung in St. Petersburg at the Imperial Russian Opera House, says an exchange, with no worse results than a severe wound for the baritone Smirnow in the struggle with Andrejeff, who was singing the part of Tristan.

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## NAPLES MUSIC.

NAPLES, Italy, January 19, 1910.

One of the first of Verdi's operas, "Don Carlo," has been taken from the shelf and received a most elaborate revival at San Carlo. The well known baritone, Stracciari, sang superbly as Rodrigo. The art of this splendid singer has noticeably broadened and his tone emission has become decidedly purer since I heard him at the Metropolitan in New York two seasons ago. Agostinelli was a queen beautiful to the eye, and histrionically she was near perfection. De Cisneros, the American mezzo, as the Princess Eboli, made a striking figure, and in the more dramatic parts she sang effectively. Vignas took the role of Don Carlo, and Arimondi was an imposing King Philip. Campanini's conducting completed a very satisfactory performance of the old opera. The artistic and even magnificent stage settings furnished for the production deserve special mention.

Herewith are two kodak pictures recently sent to me by Maestro Umberto Giordano. One is of Maestro Giordano taken at his Villa Fedora, near Baveno, and the other is of Maestro Giordano and Victorien Sardou at the latter's home near Paris. It will be remembered that Sardou arranged his drama "Fedora" as a libretto to



UMBERTO GIORDANO.

dano taken at his Villa Fedora, near Baveno, and the other is of Maestro Giordano and Victorien Sardou at the latter's home near Paris. It will be remembered that Sardou arranged his drama "Fedora" as a libretto to



GIORDANO AND SARDOU.



AT SALSOMAGGIORE.

Where the singers go to cure the throat troubles. Constantino in the chair.

Giordano's opera of the same title. This photograph was made a short time before Sardou's death, a little over one year ago.

Maestro Giordano has about completed his opera, "Madame Sans Gene," the libretto having been adapted for operatic purposes by Sardou from his famous play of that name.

In a recent number of THE MUSICAL COURIER I stated that the orchestra of the "Società di Concerto Giuseppe Martucci" is composed for the most part of members of the San Carlo Orchestra. I was misinformed in this regard, for the business manager of the Società, Signor Clausetti, advises me that the orchestra is a distinct body of musicians, none of whom belong to the orchestra of the above mentioned theater.

Maestro Campanini was in Rome last Saturday evening for the initial performance of Leoncavallo's new opera, "Maia," at the Costanzi. It is a matter of regret among musicians and operagoers at large that this new work of Maestro Leoncavallo seems to be a dismal failure. The opera has been withdrawn from this season's schedule at San Carlo.

On January 9, a Chippin program was directed by Mancinelli at an orchestral concert at the Augusteum, Rome. The well known conductor presented his orchestrations of the funeral march, two etudes and the polonaise in A flat. The pianist, Luigi Gulli, essayed the concerto and a group of soli.

Next week the famous tenor, De Lucia, will make his first appearance at San Carlo this season, as Rodolfo. Catalani's "Loreley" has also been announced for the ensuing week, with the soprano Kruseniski.

Tomorrow evening a carnival season of grand opera will be inaugurated at the Teatro Bellini with "Faust." Other operas to follow are "La Traviata," "Il Trovatore" and "La Forza del Destino." CLAUDE REDDISH.

Bungert's latest opera in his "Odyssey" cycle is to be called "The Wrath of Achilles." The work will have its premiere at Cologne next fall.

## MUSIC IN NASHVILLE.

NASHVILLE, Tenn., January 31, 1910.

Mary Williams was hostess of an enjoyable meeting of the Vendredi Musical Club on January 21. An artistic recital was given by Florence Webb, pianist, of Belmont College faculty, assisted by Mrs. Robert Caldwell and Mrs. A. B. Anderson. In addition to the regular program, Frances Morton, of Gallatin, Tenn., sang several selections. Miss Morton has a magnificent contralto voice. Her work shows study and much musical ability.

Friday evening, January 21, there was a concert in Watkins Hall for the benefit of the Nashville W. C. T. U. The musical features of the evening were the numbers rendered by Franz J. Strahm, Lillie Wooten and Milton Cook.

Addine Campbell, soprano, assisted by Henry Nast, pianist, gave a recital in Tennessee College Hall, Murfreesboro, January 21. An artistic and enjoyable program was given.

On January 28, there was a meeting of the MacDowell Club. The Nashville American says of this concert:

The program was opened with the exquisite duet, "Nacht am Meer," played with charming expression by Mrs. L. G. Noel and Ada Swann. Ethel Sullivan, who appeared before the club for the first time, gave a group of songs with ease and artistic finish.

Margaret Hoyte made her initial appearance before the club with an interpretation of the "Etude de Concert, op. 36," which showed fine musical understanding and finished technic.

Milton Cook gave, with pleasing effect, two songs, and as an encore, "Out of My Soul's Great Sadness," by Franz.

Mrs. L. G. Noel gave a sympathetic interpretation of a group arranged for the piano, and Mrs. L. L. Gamble, Mrs. K. T. McConico, Mrs. Robert Caldwell and Jennie Price Jones formed a quartet to sing two numbers, which gave much pleasure.

Eugene Tavenner gave in an artistic manner "Romanza," arranged for the cello, and as an encore the popular "Traumerel."

Mrs. L. L. Gamble's rich mezzo-soprano voice was heard to advantage in a cycle of songs.

A composition which has never been played in Nashville before, and on account of its difficulty is seldom heard in a program of chamber music, was the "Eroica Sonata." It has been said by critics to be the noblest incarnation of the Arthurian legend. The theme was interpreted by Elizabeth Fry Page, and the two movements were played by Kate Compton in a masterly style.

Much enjoyment was added to the occasion by the able accompaniment played by Misses Webb, Paschal, Mrs. W. C. Hoffmann and Guy McCullum.

All the numbers were from MacDowell with the exception of the encores.

Franz J. Strahm, director of the Nashville Chorus and the May Musical Festival, makes the following announcement in regard to dates and soloists:

May 5, 8 p. m.—Concert at Auditorium.  
Soloists: Riccardo Martin, tenor, and Alice Nielsen, soprano; Florence Hinkle, soprano, assisted by Nashville Chorus and Orchestra.

May 6, 3 p. m.—Matinee.  
Soloists: Frank Croxton, bass (New York); G. P. Auton, cellist (St. Louis); Emil Winkler, pianist, assisted by orchestra.

May 6, 8 p. m.—Concert.  
Oratorio "Eli," by Costa.  
Soloists: Florence Hinkle, soprano; Lillian Wooten, alto; Frank Ormsby, tenor (New York); Frank Croxton, bass (Eli); Charles Washburn, bass ("Man of God"). Chorus of 200 voices; orchestra, forty pieces.

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## MUSIC IN BUFFALO.

BUFFALO, February 4, 1910.

The Boston Symphony Orchestra, Max Fiedler, conductor, assisted by Rachmaninoff, the Russian pianist and composer, gave a superb concert at Convention Hall, Monday evening, January 31. The Boston organization attracts immense audiences. In this instance the applause was frequent and sincere. The orchestral numbers were Weber's "Euryanthe" overture; symphonic suite, "Scheherazade," by Rimsky-Korsakoff; "Waldweben," from "Siegfried," and the prelude and "Liebestod," from "Tristan und Isolde." Rachmaninoff played his own second concerto for the piano, and his artistry called forth much applause. Mai Davis Smith deserves great credit for managing all details so successfully.

The combination concert to be given on the evening of February 14 bids fair to be a phenomenal success. The united forces of the Mendelssohn Choir, under Dr. Vogt, and the Theodore Thomas Orchestra, under Frederick A. Stock, will test the capacity of Convention Hall, judging by the orders for seats which are coming in. The Philharmonic Society of this city is responsible for the engagement, for many of its guarantors go frequently to Toronto to listen to the rehearsals of the Mendelssohn Choir, and to gain fresh inspiration for local work. Andrew J. Webster, director of the Philharmonic, long ago took the Mendelssohn Choir for his model, and his Philharmonic Society scored a great success with its three days' May festival last spring, and this winter has been busily rehearsing for another festival this coming May, which will eclipse its first triumph.

Louis W. Gay, local manager of the Tetrazzini concert for February 6, will present Gisela Weber, violin virtuosa, February 10, at the Twentieth Century Club. Miss Weber, it is said, will play on a genuine Stradivarius, one of four made for the Spanish court in 1712.

The German Sängerbund, Dr. Carl Winning, conductor, gave an excellent concert February 2, at Convention Hall. A fine program was given after only a month's rehearsals. The principal number was Grieg's "Landerkenning," which was well sung by the Männerchor, William Gomph and Henry Sticht presiding at two pianos. The bass solo was sung by Herman Gahwe, accompanied by Dr. Winning. Later there were several choruses, sung admirably by the mixed chorus of men and women. The well balanced voices and the effective shading were much enjoyed. The soloist, Karl Klein, violinist, a son of Bruno Klein, of New York, won instant favor. This prepossessing young man of twenty-four years has profited well by his Euro-

pean training. The concert was followed by the usual ball.

\*\*\*

The length of this letter makes necessary a postponement at present of any record of the delightful program to be given tonight, February 4, at Convention Hall, by the Clef Club, Alfred Jury, director, with Madame Galski as soloist. Mention of the recent free organ recitals and the Ball-Gould Sunday afternoon of chamber music will also be made later.

VIRGINIA KEENE.

## Christine Miller with St. Louis Orchestra.

The St. Louis Symphony Orchestra appeared for the first time at Springfield, Ill., on January 20, with Christine



Copyright, 1908, by R. W. Johnston Studio.  
CHRISTINE MILLER.

Miller as the soloist. The press had this to say concerning her work:

As a soloist, Miss Miller is above criticism. She has a rich and flexible contralto voice which is well suited to concert work, and there is a sympathetic chord in her singing that greatly enhances its expressiveness and tone variation. She was repeatedly applauded and graciously gave an encore.—Springfield Register, January 21, 1910.

Miss Miller was received with especial enthusiasm. When she first appeared, her reception was cordial, but her auditors were

more demonstrative with each number. She sang first Liszt's well known "Lorelei." Her second offering was a group of three songs. The last, by Homer, proved to be a most peculiar yet fascinating combination of song and recitation, which found its way most profoundly to the hearts of her hearers.—Springfield Journal, January 21, 1910.

With them, as soloist, was Christine Miller, who was both dramatic in her renderings and a delineator of good musical thoughts, well expressed. Miss Miller gave the aria "Die Lorelei" by Liszt with orchestral accompaniment. She met with instantaneous approval. Likewise in her group of three numbers, her work gave distinct pleasure.—Springfield News, January 21, 1910.

## "The Holy City" in Texas.

EL PASO, TEX., January 26, 1910.

The choir of the First Presbyterian Church of this city rendered "The Holy City" before a large crowd on January 23. Parvin Witte took the leading tenor part, and the chorus was directed by James G. McNary. Mrs. Parvin Witte, Leila T. Moore and Nil Kenan sang the solo parts of the sacred cantata, which included trios, duets, etc. Francis Moore played the accompaniment on the large pipe organ. The music was thoroughly enjoyed.

\*\*\*

Parvin Witte, who has been the leading tenor at the Presbyterian Church, and his wife, who has been the chief soprano, will leave shortly for Panama, much to the regret of the music loving people of this city.

T. E. SHELTON.

## Ann Arbor Festival.

ANN ARBOR, Mich., February 1, 1910.

Among the artists who will come here for the Festival to be given May 18 to 21, are Jeanne Jomelli, Corinne Rider-Kelsey, Sibyl Sammis MacDermid, Sidney Biden, Giuseppe Campanari, William Howland, Margaret Keyes, Herbert Witherspoon, and Tina Lerner, pianist. The Theodore Thomas Orchestra, under direction of Frederick Stock, will play in all concerts and the Choral Union Chorus of 300 voices, under Albert A. Stanley, will present "Scenes from Odysseus," and "Fair Ellen," by Bruch, and "La Vita Nuova," by Wolf-Ferrari.

FLORA MORTON.

## Spiering's Recital Program.

Theodore Spiering, now concertmeister of the New York Philharmonic Society, will play the following program at his recital in Mendelssohn Hall, Thursday afternoon, February 10, assisted at the piano by Kurt Schindler:

Devil's Trill Sonata ..... Tartini  
Concerto No. 8 (In Form einer Gesangsarie) ..... Spohr  
Five Artist's Studies from op. 4 ..... Theodore Spiering  
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Romance (First time in America) ..... Christian Kriens  
Serenade (First time in America) ..... Eduard Behm  
Perpetuum Mobile ..... Novacek  
Fantasia Appassionata ..... Viextemps

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## PROGRAMME.

1. Concerto, G major ..... J. S. Bach  
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2. Serenade, G major, op. 56 ..... C. Sinding  
For two violins with piano.
3. Octet, D minor, op. 50 ..... O. Malling  
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LEIPSIK, January 19, 1910.

The fifteenth Gewandhaus program, under the usual direction of Arthur Nikisch, had a Haydn C minor symphony; the Vivaldi G minor violin concerto; the Brahms violin concerto, and the Berlioz "Benvenuto Cellini" overture. In this concert the two great violin concertos carry the greater interest, notwithstanding Nikisch's splendid giving of the symphony and the overture. As Vivaldi died in 1743, his concerto in G minor seems an extraordinary one for its time, just as it remains powerful music to this day. It is one of the few old works which goes its own way without showing the monotonous relation to Corelli and Tartini. As may be suspected, the Brahms concerto is also unrelated to everything, with the possible exception of Max Reger's violin concerto. It is hoped that no blame attaches to Brahms for that. The concerto is an intense lyric and intensely German.

\*\*\*

The seventh Philharmonic concert under Winderstein had a program including the Beethoven fifth symphony, the Brahms violin concerto, three movements from a Mozart D major divertimento for string orchestra and two horns, also the sarabande, gigue and chaconne from the fourth Bach suite for violin alone. The concert was one of the best that the Winderstein forces have ever been able to give. For once the forces seemed fully routined and in sufficiently perfect balance to give tonal blend, leaving an impression of coherency and mood in the proceedings.

\*\*\*

The distinguished Russian composer, Cesar Cui, was born at Wilna, seventy-five years ago today. For some weeks musicians all over Russia have been celebrating his half century composer career, and now his birthday and composer jubilee together. On December 27, 1859, Anton Rubinstein conducted in an orchestra concert in St. Petersburg Cui's F major scherzo for orchestra, and that was Cui's formal composer introduction to the Russian public.

At that time the critic, A. N. Ceroff, wrote about as follows: "Welcome to the Russian composer, who has just come before the public with a product unusually noteworthy. His brilliant effects are neither in invention nor in orchestral blending. Most, but not all, of his ideas proceed within the same distinguished sphere, assemble themselves and develop uninvolved in deep and vital meaning. His technical treatment of rhythm, harmony and orchestra indicate perceptible knowledge with but little travail and these attributes are seldom found in a debutant. Whoever begins so may expect to produce much that is unusually good." Though Cui has composed piano pieces, chamber music and songs, his principal activity has been that of composer of operas. They include "Caucasian Convict," "William Ratcliffe," "Son of the Mandarin," "Angelo," "The Saracen," "Feast in Time of Famine," "Fifi," "Mateo Falcon," and "The Captain's Daughter" (1909). At the formal jubilee, held in St. Petersburg December (14) 27 Cui was presented with an address by a



CESAR CUI.

committee from the Russian Imperial Musical Society, whose president Cui was for about eight years. Among more than a hundred telegrams from provincial branches of the Imperial Conservatory were especially noteworthy ones from the branch conservatories of Tiflis, Tomsk, Irkutsk, Ekaterinoslav, Poltava and Saratov. After remaining awhile among St. Petersburg friends and well wishers, Cui then journeyed to Moscow, not to again celebrate, but to be among friends and admirers. The above

notes are translated from "St. Petersburg Ryetsch" and its special articles, written by Gregory Timofaef.

\*\*\*

Martin Sander, proprietor of the Leipzig publishing house, F. E. C. Leuckart, is sailing for New York, January 22, on the Amerika. He goes primarily to attend the first American production of Georg Schumann's oratorio "Ruth," which will be given early in February by the Chicago Apollo Club, under Harrison M. Wild. The oratorio has been accepted for production in May by the Choral Union, at Oberlin, and in the autumn in New York by forces under Walter Damrosch.

\*\*\*

Another hearing of Hugo Kaun's second symphony in the Gewandhaus, Thursday evening, improved the impressions first taken. True, the first movement shows an orchestral voice strongly related to Strauss, and directly to "Salome," but the music is intensely satisfying and so concise as to hold together everywhere. There remains, as possible exception, only the adagio, as noted before. It is music of great import, but there is a general fermata occurring at about twelve minutes out, and in a symphony requiring only three-quarters of an hour, there is no strong reason why the players shouldn't knock off at this general hold, and save the other five or six minutes' time. The great march motive of the last movement thrills from the beginning and builds to tremendous effects, so that the listener is strongly involved from the first phrase to the last. The Gewandhaus players did not like the symphony in the first rehearsals, but they came to understand it thoroughly by the time they had finished rehearsals and the two public performances, at which time they spoke of it in terms of genuine respect and even strong admiration. Segnitz of the Leipzig Tageblatt heard the symphony three times, and liked it much better than ever on the third daily hearing. It is now reported that Nikisch will produce the work in Berlin.

\*\*\*

Composer Ernst Dohnanyi assisted the Bohemian Quartet in a rendition of his C minor piano quintet, op. 1. With the help of viola player Emanuel Benedictus, of The Hague, the organization also brought Beethoven's C major, op. 29, and Dvorak's E flat, op. 97, quintets. Dohnanyi compositions previously heard in Leipzig left an impression of a good workman of moderate gift. Judging the first two movements of the quintet, op. 1, he estimate remains unchanged. The work flows very freely and plays agreeably and orderly in musical weight and motion probably nearer related to Mendelssohn than to any of the other standard composers. The artists played beautifully.

\*\*\*

At a concert on two pianos played by Mr. and Mrs. Hans Herrmanns, the artists rendered from memory a Bach passacaglia set by Piers von Mossin, the Saint-Saëns variations on a Beethoven theme, and the Saint-Saëns scherzo, op. 87. Between numbers violinist Ed. Marsch played the Brahms concerto and selections by Bruch and Zarzycki. The pianists played in great detail and in per-

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fect ensemble, so that there is nothing to be feared from such fine music. But the violinist played the Brahms very fast, very roughly and very unclearly, so that one was reminded of violin playing such as was in great vogue in Germany twelve or fifteen years ago, when every artist of every age was standing up for the big tone and big temperament at any price.

Pianist Margarete Preusser's recital had a Wilh. Friedemann Bach organ concerto transcribed for piano, a Beethoven sonata and pieces by Schubert and Chopin. About the only merit in her recital was the fine tone she produced. There were many failures of memory and woful lack of relief in the playing of the works.

The young Polish pianist, Sandor Vas, now resident and studying in Leipsic, played the Beethoven F sharp sonata, op. 78, pieces by Bach and Scarlatti, the Schumann "Kinderszenen," pieces by Debussy, Scriabine and Reger, and a new Polish suite by Franz Brzezinski, who has also resided here for some years. The recital was enjoyable throughout, the young artist's talent being sufficient to cover all composer schools. There was much interest in the Brzezinski suite. The first part is an introduction and fugue polonaise, the second part an oberek (scherzo), the third intermezzo (quasi sarabande), and the fourth a Krakowiak (rondo). The composer has an individual expression which he shows through modern, yet sober, means. There is everywhere evidence of plenty of inspiration combined with the most conscientious work, and musicians about the city are acquiring great respect for this composer. Pianist Vas is continuing study here under Telemaque Lambrino.

The French pianist, Marie Dubois, played a long program of old French (Couperin, Daquin, Dandrien, Dagincourt and Rameau), also Massenet, Bizet, Faure, Chabrier and Saint-Saëns, and the ultramoderns, PIERRE, Widor, Thome, Chausson (died 1899), Florent Schmitt, Debussy and Godard (died 1895). The last group was all that could be heard for this report. Thome's "Les Danaïdes" seemed one of the most valuable works presented. It contained interesting motion and at least the semblance of careful composing, with a close purposely in sharp dissonances for a measure or two. Godard's chromatic valse sounded about as vague and modern in tonality as any of the group, while PIERRE's valse nocturne, Chausson's "Paysage," Schmitt's "Brisés," Widor's "Roses d'Avril" and Debussy's "La neige danse" were all very agreeable and comparatively harmless. The pianist played in the utmost

clarity of reading and technic, which latter item was hers in large measure. It was one of the most interesting recitals of the season.

The Armenian and the Russian academic societies in Leipsic have recently held concerts and bazars for the benefit of their respective student aid funds. The Armenians



HUGO KAUN AND HIS AMERICAN PUPIL, ALBERT ELKUS.

had the assistance of cellist Julius Klengel, pianists Josef and Maria Penhaur, soprano Marie Schlesinger, and violinist Hans Schork. A mixed chorus rendered Armenian folk songs, principally in plain settings by Fraulein Ter-Grigorian, who was present and played accompaniments. The choruses were conducted by university student Marzarian. The concert went agreeably, and those who remained longer found additional interest in the na-

tional Armenian dances, for which a number of most primitive themes were employed. These were sung in unison by the dancers, circled about a lone musician, who played an instrument with a double body, each considerably smaller than a mandolin. The concert for the Russian student funds had the gifted pianist Fanny Weiland, recently written about here, violinist Karl Wolschke, and fourteen year cellist Gutel Katz. Professor Klengel accompanied his extremely gifted pupil, and Fraulein Gonodischz accompanied the violinist. Katz played a Servais fantasia and pieces by Chopin and Popper. Wolschke, who is second violinist of the Gewandhaus Quartet, played the Vieuxtemps fantasia caprice, a Wieniawski mazurka and the romanze from that composer's D minor concerto, Miss Weiland's numbers were the Chopin A flat ballade, Schumann novelette, a Grieg nocturne and the MacDowell "Shadow Dance." The brief program was played so uniformly well as hardly to permit preference, yet really musical cellists are so rare as to deserve especial mention each time they show their faces in public, whether they play or not. Young Katz is one of the called, and as he is of strong physique and good nerves, he has large chances for a career.

The Leipsic correspondent of THE MUSICAL COURIER recently made the annual pilgrimage to Berlin to hear his long time friend, Rudolph Ganz in recital. It was deeply satisfying to observe an artist who so assiduously cultivates all composer schools, finally stopping as a very great exponent of the one Beethoven. In the two sonatas, op. 26 in A flat and op. 57, the "Appassionata," it was impossible to find a single phrase out of poise. The moral would seem to be that if an artist wishes to be rid of all mental cobwebs, they are to be best brushed out on Debussy, d'Indy, Liszt, Massenet, Grieg and all of the other foreign names in the composer catalogue. The intellect is then clearest for Beethoven, whose music still seems to have quite a future before it to be added to the one already after it.

EUGENE E. SIMPSON.

#### Cecil Fanning Sings at Cooper Union.

Sunday evening, January 30, Cecil Fanning demonstrated again his ability to sway an audience. There were 1,700 people, representing many nations, in the large hall, and it was most interesting to see their appreciation, which amounted to an ovation. Mr. Fanning and his associate, Mr. Turpin, have been filling engagements in New York and vicinity during January. On February 5 they left for a Western and Southern tour of five weeks. En route they will stop in Akron, Findlay and Middletown, Ohio; Nashville, Murfreesboro and Chattanooga, Tenn.; Galveston, San Antonio, New Orleans, Laurel, Auburn, Gaffney, Daytona, etc., and will return to fill engagements in New York and Boston March 10 and 12.

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## Charles Dalmores, the Great and Versatile Tenor.

No one who has seen Charles Dalmores in his various roles at the Manhattan Opera House will agree with the late Hans Guido von Bulow's opinion about tenors. Dalmores, first of all, impresses one by his manliness and virility. He is at the same time a poet to his finger tips, but he can rage like a lion in the next scene if required. Without question this artist is the most versatile tenor who has visited this country. He is a Frenchman, but he sings Italian with the purity of a Tuscan, and German with the exquisite diction of a Hanoverian.

When Cosima Wagner saw Dalmores crossing the street in Bayreuth on his way to "Wahnfried," without knowing him, she said to a friend at her side: "Ah, there goes the kind of man I need for Lohengrin."

As the musical world knows, Dalmores did sing Lohengrin at the Festspielhaus with tremendous success. This was in the summer of 1908, and since then he has sung the role of the mystical hero at almost every leading opera house in Germany.

During Dalmores' two months' sojourn in Bayreuth he was invited many times to "Wahnfried," and he was one of the guests who had found high favor with Madame Wagner. He was always eager to listen to the advice the aged widow of the master gave him, and social graces of the singer, too, were a factor in making him popular with the family and the distinguished circle of celebrities who met at the Wagner home.

A year before Dalmores made his triumph in Bayreuth he was in Berlin studying Italian repertory with Franz Emerich. It was the maestro Emerich who told Dalmores that Bayreuth was looking for a Lohengrin. The ambitious and gifted young Frenchman was not long in making up his mind to aim for the goal. He had never studied German until then, and when he took it up he worked hard day and night. When the role of Lohengrin was in his repertory, he went to Bayreuth. He arrived in the old town at six o'clock in the morning. By noon he was giving Siegfried Wagner an audition. He was immediately engaged and had planned to return to Berlin. However, he remained in Bayreuth and during his two months' stay there he coached four times daily with Kapellmeister Carl Müller. What do some of the American vocal pupils think of such perseverance? The result of Dalmores' work with Müller was shown in the performances of "Lohengrin," which he gave as stated in the previous paragraph. He sang the role at the general rehearsal and then at two productions in the famous theater, or Festspielhaus.

When Dalmores goes back to Bayreuth he will include the role of Walther in "Die Meistersinger" in his list. Dalmores, as THE MUSICAL COURIER announced last week, has a number of contracts at the leading German opera houses for the month of May. First he goes to Hamburg, where he will sing Samson in French, Rhadames in Italian and Lohengrin in German. From Hamburg he goes to Berlin to fill a number of "Guest" appearances at the

Royal Opera. After he leaves Berlin, Dalmores will sing at the Royal Opera in Wiesbaden.

The audiences at the Manhattan Opera House rightfully regard Dalmores as a tower of strength to any opera in which he is cast. The man has great magnetism and a mobile countenance that enables him to undertake roles of widely different types. A few in which he has distinguished himself include: Samson in "Samson and De-



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CHARLES DALMORES AS LOHENGRIN.

lilah," Faust in Gounod's popular opera, Nicias in "Thais," Hoffmann in "Hoffmann's Tales," Pelleas in "Pelleas and Melisande," John in "Herodiade," Herod in "Salome," Don Jose in "Carmen," Allain in "Griselidis" and Julien in "Louise." There is bitter and outspoken disappointment when another singer is cast for any of these roles, but

Mr. Hammerstein is compelled to send Dalmores to Philadelphia and other cities in order to satisfy the audiences which, it seems, are now quite as eager to hear this marvelous lyric creator, as the New Yorkers.

With Dalmores a member of the company, the outlook for German opera at the Manhattan Opera House is bright and doubtless will be achieved in the course of time. As it is, New Yorkers are very grateful to Mr. Hammerstein for bringing such an artist as Charles Dalmores to the United States while the tenor is still in the flower of his youth.

Charles Dalmores is not only a great tenor; he is an accomplished musician and a man of culture and fine breeding. Furthermore, he believes in the gospel of health and models his life accordingly. No artistic dissipation for him. Athletics interest him more than the gayeties of the social world. Because of his splendid health he is always prepared in an emergency to help out the management. Last summer while singing at Covent Garden, London, he was called upon at the last moment to sing Rhadames, without rehearsal, and he scored a remarkable success as the Egyptian warrior in "Aida."

Let young artists and students reflect upon the qualities that have made Dalmores great, and then also let them reflect upon his well-ordered life and his great capacity for study. The influence of such a man and opera singer counts for more than a score of essays.

### Piano Recital by E. M. Bowman's Pupil.

In introducing Lolita Gainsborg at a recital in Mendelssohn Hall, Wednesday evening of last week, Edward Morris Bowman, her teacher—her first and only teacher—stated that the purpose of the performance was the development of the young artist in the routine of the public career which she hopes to follow and for which she seems adapted. Mr. Bowman declaimed against the pernicious practice of putting one-sided, illy developed so-called "prodigies" before the public, a course which he has always discouraged. Miss Gainsborg, on the contrary, though young in years, is much more mature than most girls of her age; she is sturdy in physique, has an iron set of nerves, lives and acts simply and has none of the airs or poses of the overdeveloped child.

At her recital last week, Miss Gainsborg played the following numbers: Prelude and fugue in C sharp major from Bach's "Well Tempered Clavier"; the Mozart sonata in F major, No. 6 (Peters edition); the Rachmaninoff prelude in C sharp minor; Schumann's "Papillons"; andante in F major, Beethoven; rondo capriccioso, Mendelssohn; novelette in F major, op. 21, No. 1, Schumann; "Romance Etude," William Mason; nocturne in D flat, op. 27, No. 2, Chopin; "Etincelles," Moszkowski; impromptu in F sharp, op. 36, Chopin; concert study in octaves, in E flat, Kullak. Miss Gainsborg, now in her fifteenth year, gave a remarkable exhibition of musical genius in this exacting program, and above all, it must be said that she has been remarkably well taught. Miss Gainsborg was assisted by Margarita Gainsborg, soprano, and Mark Skalmer, cellist. A large and demonstrative audience attended the concert.

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**Schumann-Heink in California.**

Madame Schumann-Heink is adding many more important triumphs to her credit in the Far West. The demand has been so great that she has been compelled to arrange a third recital in Los Angeles on February 11 in the largest auditorium in the city. In order to accomplish this she will have to make the jump from Chicago down and back to San Francisco for the opening there on February 13. The following notices appeared in the Los Angeles papers:

The concert at Simpson Auditorium last night before an immense audience demonstrated that the passing years do not rob Madame Schumann-Heink of her rich notes. "The Drinking Song," from "Lucetta Borgia," was interpolated as an encore to the great enthusiasm of her audience, and five songs in English followed, running the entire gamut of emotions from sorrow to joy.—Los Angeles Examiner, January 28, 1910.

Omnipotent Schumann-Heink sang again in Simpson Auditorium last night. More than 1,000 people were crowded into the dim old building, without doubt the largest audience it has held since Bryan lectured upon its rostrum two years ago. Many more nooks and corners for extra chairs were found last night than have been utilized at any concert in several seasons. All regular seats had been sold three days ago.—Los Angeles Times, January 28, 1910.

There are many compliments an audience may pay to a musical artist. No one of them, however, equals that of a crowded, enthusiastic house.

Madame Schumann-Heink received such a compliment last night when she made her first appearance here this season before an audience which filled every seat in Simpson Auditorium. Men and women crowded into the organ loft, banked the stage and stood in every nook and corner where one might gain a glimpse of the singer or a sound of her beautiful voice.

Since the early part of the week it had been announced that there were no seats for this first recital, yet despite this information a great crowd gathered about the doors of the auditorium and patiently waited, hoping for an entrance until the house was absolutely filled. Then enough persons were turned away to make a good audience for an ordinary concert. With the first appearance of the singer an ovation began, which lasted throughout the program of sixteen numbers.—Los Angeles Herald, January 28, 1910.

While attendance at the recitals of great artists at Simpson Auditorium this season has been such as invariably to crowd the notable, big concert hall, which is so soon to be withdrawn from the use of the amusement public, the assemblage of enthusiastic admirers to hear Madame Schumann-Heink last night was probably a record breaker.

Early in the week the house was sold out, and after crowding the stage with seats to the uttermost limit and filling the big auditorium from organ bench to every available topmost gallery seat, many disappointed persons were turned away unable to gain admittance.

All this is exceedingly complimentary to the genial songstress as a token of the warm regard in which she is held here, for Madame Schumann-Heink has sung in Los Angeles too often—is too well

known here—to receive such homage for other reasons than first-hand knowledge of her worth and pleasure-giving abilities.—Los Angeles Express, January 28, 1910.

**Alice Lakin in Quebec.**

The following notices are from Quebec, where Madame Lakin was the soloist on January 26 with the Quebec Symphony Orchestra. The concert was given under the immediate patronage and presence of their excellencies the Governor General of Canada and Countess Grey:

The audience was accorded another treat in the singing of Alice Lakin, who was enthusiastically applauded in all her numbers, and whether singing in English, French or German, her enunciation and her voice of rich culture were heard with equally artistic and pleasing effect. Madame Lakin's introductory solo was "Mon Cœur s'ouvre à ta voix," from Saint-Saëns' "Samson et Dalila," which elicited rapturous applause, and she had to sing again to satisfy her audience.—Quebec Daily Telegraph, January 27, 1910.

The soloist of the evening was Alice Lakin, whose rich and well trained voice was heard with pleasure. A selection from Saint-Saëns' "Samson et Dalila," served to introduce her auspiciously, and she was enthusiastically recalled. Madame Lakin was heard in a group of songs, German, French and English, and she won a great success, the audience recalling her with every demonstration of delight.—The Quebec Chronicle, January 27, 1910.

Madame Lakin contributed to no small extent to the witching fantasies of Delibes and Dubois.—Le Vigie, January 27, 1910.

Alice Lakin possesses a very rich and excellently cultivated voice that was greatly admired by her audience. She sang several French, German and English songs that caused great enthusiasm.—L'Evenement, January 27, 1910.

Alice Lakin sang sweetly, with a voice rich, velvet, and caressing, the "Mon Cœur s'ouvre à ta voix" extract from "Samson et Dalila" of Saint-Saëns. Madame Lakin was forced to yield to insistent encores. On the second appearance Madame Lakin was received with enthusiasm and she executed a series of songs in French, German and English that brought forth acclamations, recall and flowers. Her voice has somewhat the quality of that of Marchesi, the diva.—Le Soleil, January 27, 1910.

August Bungert's new music drama, "Odysseus Heimkehr," scored a big success at its first production at the Cologne Opera. It was given in the presence of the composer, who was called out and cheered innumerable times. All of the participating artists and the conductor also were loudly applauded.

**The Saturday Club.**

SACRAMENTO, Cal., February 1, 1910.

The Saturday Club of Sacramento gave its two hundred and eighty-second concert at the Congregational Church, on the night of January 8. The affair was devoted to the discussion and illustration of the "Faust Legend in Music." The club treated the subject in a very thorough manner. The program follows:

"Faust Legend and Analysis," Mrs. George Purnell; piano quartet, "Faust" overture, Spohr, Mrs. J. F. Ryan, Edna Farley, Margaret Harney and Hazel Pritchard; song, "Margaret at the Spinning Wheel," Schubert, Mrs. J. William James; organ, "Faust" overture, Robert Schumann, Mrs. George Cummings; piano quartet, "Faust" overture, Richard Wagner, Edith McDonough, Edna Farley, Mrs. L. W. Ripley and Rose Geiser; Gounod's "Faust," "Kermesse," Gounod-Saint-Saëns, Mrs. Horace Brown; song, "Dio possente," Robert Lloyd; song, "The Calf of Gold," Alexander Cameron; piano, "Faust Waltz," Gounod-Liszt, Irma Filcher; song, "Flower Song," Lucien Caen; song, "Jewel Song," Lillian Palmer Willing; "Soldier's Chorus," Emma Coppersmith, Mrs. George E. Lester, Mrs. J. N. Wilson, Mrs. Egbert Brown, Lillian Nelson, Mrs. Robert Hawley, Mrs. B. F. Howard, Mrs. Charles Mering, Mrs. Robert Lloyd, Mrs. J. W. James, Mrs. John Madden, Richard I. Cohn, Walter Longbotham, M. J. Desmond, David Megowan, Robert Lloyd, Joseph G. Genshlea, C. M. Plimney, H. S. McIntire and Egbert Brown, Lizzie Griffin at the organ; trio, Prison Scene, Lillian Nelson, Walter Longbotham and Robert Lloyd.

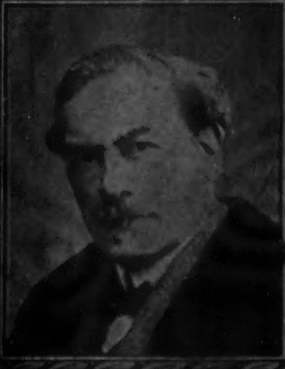
The Golden Gate Quartet, consisting of Frank Onslow, first tenor; Carl Anderson, second tenor; John de P. Teller, baritone, and Henry L. Perry, basso, gave the next concert for the club on the night of January 23. Zueletta Geery assisted at the piano.

**Bachner Resigns from Peabody.**

Louis Bachner, member of the faculty of the Peabody Conservatory, Baltimore, Md., has resigned his position and will make his home after June 1 in Berlin, where he will continue his activities as pianist and teacher.

Mr. Bachner has appeared as soloist with the Boston Symphony Orchestra, Flonzaley Quartet and various other organizations and in recital throughout the East. His recent piano recital in London was enthusiastically received by press and public and was reviewed at the time by THE MUSICAL COURIER.

The Wagner Theater at Scheveningen (Holland) will be opened this summer, under the direction of Ernest van Dyck.



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DRESDEN BUREAU OF THE MUSICAL COURIER.  
EISENSTUCKER, 16, January 15, 1919.

The first musical event of prominence in the new year seems to be the celebration of the one hundredth anniversary of Robert Schumann's birthday, which was held by the Robert Schumann Singakademie—a society founded by him—for the benefit of the Schumann monument. The Akademie were successful in engaging a number of artists of first rank like Frau Reuss-Belce (whose place was eventually ably filled by Fräulein Ottermann), Frau Helene Staegemann, Paul Schmedes, Doris Walde and Herr Werner. The work chosen was Schumann's "Paradise and the Peri," and Professor Fuchs directed the orchestra was that of the Gewerbehause. A prologue written by Georg Irrgang was delivered by Hugo Waldeck, and this latter was, outside of the singing of Frau Staegemann, the main event of the evening, as the Akademie has given the work before, and this performance makes the fourth one within the last two or three weeks. Yet it was, for all that, a noteworthy event. Frau Staegemann's voice was an example of sweetness, clarity and purity in vocalization, and her rare personality and dignity made it a privilege to see as well as to hear her. With this said, it must not be thought that her choice was a wise one, for her voice is purely lyric, her style belongs to the smaller genre, and is not equal to large dramatic parts. Thus the closing section of the second division of the work could scarcely be improved, both as to her solos and as to the chorus singing, and it is doubtful if it will ever be heard to any greater advantage. In her last solos, with full chorus in the third division, she was completely overtaken by the orchestra and other singers. Furthermore, she failed to characterize sufficiently the change from the grief of the Peri to the overwhelming joy of the last parts. Perhaps Fräulein Walde did the very best work of the evening, and after her must be mentioned the noble and ripe art of Fräulein Ottermann; and then too much can scarcely be said in praise of the fine voice and singing of Paul Schmedes; Werner did not seem suited to the parts chosen. Herr Director Professor Fuchs evidently devoted soul, mind and heart to the directing, and a real ovation was paid to the soloists, to him, the chorus and the orchestra at the close of the unsurpassed and memorable performance of the second division of the oratorio. Princess Johann Georg, one of the young princesses, and a full suite were in attendance, and after the performance

Fräulein Staegemann and others were presented to the princess. A supper followed the close of the program.

Artur Reinhold, an old time pupil of Alfred Reisenauer, gave a concert here on the 5th inst, with a program which, if entirely too long, still gave ample proof of the extraordinary powers of endurance on the part of the concert giver. It included the toccata and fugue in D minor of Bach-Tausig, the fifteen variations with fugue, op. 135, of Beethoven, the "Davidsbündler" of Schumann, smaller pieces of Niemann, Chopin and MacDowell, the "Benediction de Dieu Dans le Solitude" of Liszt, and the "Grand Concert Fantaisie" on Spanish airs. This covered a period of over two hours, whereas concert goes incline more and more to a period of not over one hour and a half. That Reinhold seemed just as fresh at the close, even fresher than at the beginning, was a feat of staying power, even if the audience itself was quite exhausted. He has gained marked features of Reisenauer's playing, such as the pedal technic, the art of repeating a note in order to sustain the singing quality, Reisenauer's poetic conception,



THE VIENNA ROYAL OPERA.

sympathetic touch, and he shows, besides, considerable individuality of his own. Perhaps his most interesting work was that of the Beethoven variations and secondarily the "Davidsbündler," though these lacked in clearness almost throughout. Indeed, this seems to be the main fault of Reinhold. However, if he is wiser in limiting the length of his program, there is no doubt that he has insured himself an interested hearing from a Dresden audience should he appear here again.

The Lieder Abend of Lilli Lehmann, a more extraordinary demonstration of her perennial youth than ever, for, as many remarked, her voice was stronger, better and fresher than when she was heard here seven years ago, and even better than at her last year's concert. Wonders will never cease, and this is one of them. Frau Lehmann excels in the old classic school and style, and such an example as she gave of Beethoven's aria, "Ah Perfido," the old "Canzonette di Batello," with accompaniment of Dr. E. Buhle, and of songs by Franz and Schubert, will not easily be equalled, certainly not surpassed, by much younger and celebrated singers. There was a moment of such intense

tragic feeling after the song, "Lieb Liebchen," of Franz that even the audience were deterred from the usual applause by the intensity of the emotion, so that a solemn stillness prevailed for several minutes, something which is rare on the part of audiences always too ready to applaud.

At Professor Roth's salon, the works of Johannes Smith were given a hearing. The program showed a quartet for two violins, viola and cello, lieder and a suite for cello played by the composer himself. The lieder were sung by Fräulein Ottermann; and the violinists, Hans Neumann and concertmeister Hans Schiemann, Arthur Eller, viola, and Herr Smith, cello, rendered the quartet. If the quartet may be considered a little too long to admit of much other addition to a program, it is, however, one of Smith's most interesting works, and contains excellent thematic matter as well as true and sincere musical feeling and impulse, especially in the second and third movements. The lieder partake somewhat of the Wolf style, and contain very impressive moments, especially as the poems of Falke, Lilienkron and Franz Evers were well chosen for the achievement of beautiful effects. There is another suite of Smith's which might be preferred to this one, but the adagio and last allegretto are worthy of especial mention. The real feeling and aspiration of Smith make themselves felt, and impress the hearer more than any facility of composition technic or happiness in finding the right medium always for the expression of his thoughts. These later works of Smith seem to denote another trend, and appear to be a concession to strictly modern tendencies, whereas his earlier compositions were based on older forms. There would seem no doubt of his being "called and chosen," and his works compel attention and interest. His further development as a composer will be awaited with expectation and confidence by his many friends and admirers.

A very interesting novelty was heard lately in the Tonkünstlerverein, when von Schuch directed a "Chamber Symphony" by Wolff-Ferri, whose opera, "Die Neugierigen Frauen," was heard some time ago for the first time here, and whose trio for piano, violin and cello has become a favorite number in the concert hall. Thari points out that Wolff-Ferri has been called the new Mozart on account of his gift for melody and his clearness in construction, but adding that in this latter respect one does Mozart an injustice, as he was by no means considered clear by his contemporaries. But Thari adds that the title may suit Ferri none the less. As it was not possible for me to hear this work personally, Thari's critique may be of interest. He says that Ferri rejoices in euphony or "Wohlklang," and that the joy of making music characterizes his art. His melodic invention is not of particular individuality or originality, but it shows what the German calls "Gemüt" and heart. His melodies fairly caress and cajole the ear, although this "Chamber Symphony" is no real symphonic music. One must think rather of the loveliest and prettiest tone pictures grouped together. The second movement Thari thinks the most exquisite of all,

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in which every instrument seems actually to sing. The work requires eleven instruments, and the artists were Dr. Latzko, Bärtich, Wunderlich, Sptizner, Schilling, and others.

In the concert given some time since by the Dresdner Musik Schule, a novelty was a symphony in E flat major, by Heinrich XXIV, Prince Reuss, and another on the same program was the "Dramatic Duo" by E. Kauffmann Jassoy, "In Letzter Stunde." Frau Günzberg played the Henselt concert in F minor, winning a rather varied verdict from her audience. Yet it may not be disputed that Frau Günzberg is an unusually gifted pianist.

The Clavier Abend of Marie Gelbhard brought to notice a young pianist, whose excellent schooling aroused general comment and admiration. More perfect pianism it would be difficult to find considered in itself alone. Yet when it came to interpretation of great works, the purely subjective element was missing almost entirely, and though approving her refinement and good taste, one felt that she had worked more from the standpoint of outward effect than from true inwardness. Her program was most comprehensive and artistically arranged. Again we would commend the pianism of this talented artist to the emulation of all students.

In the Mozart Verein, Prof. Roderich Bass, from Vienna, and the baritone, Victor Porth, of the Dresden Conservatory (Hochschule), were secured for the performance of the interesting program. The extra concert soon to take place announces that Leopold Godowsky has been engaged, and he will perform the G major concerto of Beethoven and a number of works by old French composers.

Space fails for any lengthy notice of the successful concerts of Olga Schmid, the possessor of a beautiful mezzo soprano voice, with an excellent school and much refine-

ment and feeling in interpretation; of Miss Thornley and Fräulein Mèlar, the former very successful; of the two famous modern troubadours, Sven Scholander and Kothe, who gave most original and delightful evenings, in the old style of Minnesong, and whose art has before been noticed at length in THE MUSICAL COURIER; and, lastly, of the baritone from Munich, Erich Hafstaengel, with assistance of Wolfgang Huoff. The singer has a large dramatic voice with big temperament, but he loses many fine effects by his inability to cover sufficiently his mezza voce parts. With more attention to nuance and general refinement Hafstaengel may gain the right to enter the category of great singers. The pianist possesses many qualifications for the successful concertist, chief among which is his power to gain and hold, even enchain the attention of his hearers.

The composition evening of Paul Allen was adversely criticised by the Dresden press, though, on the other hand, many of the auditors spoke highly of the evident promise given by this young artist, and other did not hesitate to predict a brilliant future for him. All agreed as to Allen's sense of form and construction and rather amiable, agreeable melodic invention, all of which, however, seems to belong to an older time.

The city of Hanover appears to have constituted itself a whole souled devotee of Percy Sherwood. Enthusiastic press accounts of his concerts there (especially of the performance of his serenade) have been received at this office.

Marguerite Melville, who gives her concert here on the 10th, sends brilliant press criticisms of Vienna successes.

The young American violinist, Harold Webster, was invited to play at the homes of Professor Fuchs, of Geheimrat Professor Draeseke, Frau Geheimrat Pegenstecher de Sauset, etc.

At the last at home of Draeseke Professor Roth, Fräulein Ottermann, Frau Dr. Gaertner and Fräulein von Ziegler were among the artists who were heard. Frau Dr. Gaertner is an excellent pupil of Frau Nikisch, and does her teacher all honor.

Frau Boehm van Endert has returned from a highly successful tournée in Cologne, Hamburg, the Rhine cities, etc.

Frau Reuss-Belce has opened classes in Berlin. She was unable to sing in the performance of Schumann's "Paradise and the Peri," as announced. Mrs. Read, who is studying with her, is soon now to enter upon her "Gastspiel" at Chemnitz. Mrs. Read was invited to sing at the dinner dance given by the wife of the American Consul-General, St. John Gaffney, and at the large Thanks-

giving reception given at the American Consulate, as also at the reception in the American Rectory, H. Williams accompanying.

Mrs. Ford, who sang at the latter's organ recitals, is a pupil of E. Mann.

Edward Lankow, formerly of Dresden, but now of Frankfurt, has signed a contract with Weingartner and the Vienna Opera for 30,000 gulden, at least so it is reported.

Elizabeth Kaiser, the well known vocal teacher of the Dresden Conservatory, has had the gratification of hearing of the great success of one of her pupils, the concert singer, Frau Fleischer-Stecher, who has appeared lately in concerts in several German towns, receiving highly laudatory press notices.

#### COLORADO MUSIC.

Greeley, Col., January 28, 1910.

Schumann-Heink sang at the Greeley Opera House, January 10. The artist was in fine voice and attracted a large audience. She was assisted by a local chorus of sixty voices.

The Maximilian Dick Concert Company appeared January 14 at the First Methodist Church in the third offering of the Epworth League course. The church auditorium was filled to overflowing.

The Fortnightly Musical Club will give the third concert of its series, March 15. The Flonzaley Quartet will close the series on April 12.

The Greeley Commercial Glee Club has been engaged for a series of concerts by the Greeley Chautauqua Association for July. This club will also participate in the forthcoming concert in February for the benefit of the music section of the city library. Edwin Starkey is the president and Theodore E. Fitz, director.

The large chorus which has been organized at the State Normal School will give a concert in the near future. This chorus is preparing selections from "Faust," "Lucia" and other famous operas.

Years ago Paderewski was asked what would advance music in America the most, and his reply was, in substance: "Make Edward MacDowell independent, so he can devote his time to composition." The last years of MacDowell's life are enough answer to the question, "Was he made so?"—Los Angeles Graphic.

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## MADISON MUSIC.

MADISON, Wis., January 31, 1910.

Tina Lerner, the Russian pianist, appeared in recital in the Woman's Building Auditorium, December 16, under the direction of Clara Bowen Shepard.

\*\*\*

Edith McNaughton Bowen, of the faculty of the Madison Musical College, gave a recital, January 7, in Guild Hall.

\*\*\*

The Artists' Series, given under the auspices of the University of Wisconsin School of Music, was opened on January 20 with a concert in Assembly Hall by the Stein-del Trio.

\*\*\*

Alexius Baas, of Chicago, formerly of Madison, was given a most enthusiastic and hearty reception at his recital, January 10, in the auditorium of the Woman's Building. This was his first public appearance in Madison since his return from study abroad. The program consisted of three well selected groups of songs and the reading of Poe's "Raven," with incidental music by Max Heinrich. The singer's mother, Mrs. S. C. Baas, was the accompanist.

\*\*\*

The Wisconsin School of Music has just announced the engagement of two new teachers, Frederick Macmurray and Ethel Post Haertel. Mr. Macmurray has studied extensively in America and Europe. While a student at the Theodore Spiering Violin School, Chicago, he won a scholarship. Later he studied with the Italian master, Adolpho Bettie and Cesar Thompson in Brussels. He has appeared in concert and recital in many of our largest cities and has always been received with enthusiasm. Mrs. Haertel, who holds a teacher's certificate, graduate and postgraduate diplomas from the Chicago Musical College, was formerly a member of the faculty of the Columbia School of Music and also of the Chicago Musical College. She is the wife of Dr. M. H. Haertel, of the faculty of the University of Wisconsin.

ADA BIRD.

## Mrs. Farrow Kimball Engaged by Brick Church.

Mrs. Charles Farrow Kimball, now soprano soloist at the Third Presbyterian Church in Pittsburgh, has been engaged for the same position by the Brick Presbyterian Church, New York. Mrs. Kimball's engagement begins May 1 of this year, which is the time when the choirs make their annual changes. This charming singer is widely known in Pittsburgh and vicinity, where she has sung with the leading clubs and at many other notable concerts. Mrs.

Kimball gave a recital, February 3, in Pittsburgh, and she appeared at a concert in Bellevue, Pa., February 3. Her next appearance in Pittsburgh will be February 24, when she is to be heard as soloist with the Apollo Club of that city. Her early March bookings include concerts at Morgantown, W. Va., and Charleroi, Pa.

## MUSICAL EVENTS IN SEATTLE.

SEATTLE, Wash., January 25, 1910.

The Seattle Symphony Orchestra delighted a large audience of music lovers at the Moore Theater, Sunday afternoon, January 16, with another of its popular concerts, the sixth of the season, in the following program: Overture, "Martha," Flotow; berceuse, "Sing, Slumber, Sleep," Gounod; "Aubade Printaniere," Lacombe; Concertstück for piano and orchestra, Chaminade, Edith M. Gray; suite, "Peer Gynt," No. 1, Grieg; "Benedictus," Mackenzie; "Invitation to the Dance," Weber-Berlioz. In response to encores the orchestra rendered MacDowell's "To a Wild Rose" and "Boccherini's Militant."

\*\*\*

The fourth symphony concert, given at the Moore Theater, Sunday evening, January 23, with Teresa Carreño, piano soloist, drew one of the largest audiences ever seen at a Seattle musical event. The rain fell in torrents, but it had no effect in dampening the ardor of the thousands who greeted the world renowned pianist, and the Seattle Symphony Orchestra. Never did Director Hadley wield his baton with more magnetism than when the wonderful woman struck the opening bars of Tchaikowsky's concerto in B flat minor. Then a magnetic thrill swept over the orchestra and spread to the audience, and the music will linger long in the hearts of all who heard it. Five times was Madame Carreño recalled, each appearance calling forth vociferous applause. The artist was most generous, too, in sharing the honors of the evening with Director Hadley and his orchestra. The following program was rendered: symphony, "From the New World," Dvorák; concerto for piano in B flat minor, Tchaikowsky; "Huldigungsmarch," Wagner; piano solo, "Impromptu," op. 90, No. 2, Schubert; "Soiree de Vienne," No. 6, Schubert-Liszt; "Marche Militaire," Schubert-Tausig.

\*\*\*

C. O. Kimball, director of music at the University of Washington, is, with Mrs. Kimball, enjoying a much needed rest at San Diego, Cal. Mr. Kimball expects to return to his duties here early in the spring.

\*\*\*

The seventh popular concert by the Seattle Symphony Orchestra is announced to take place at the Moore, Sun-

day afternoon, January 30, with the following program: Coronation March ("The Prophet"), Meyerbeer; ballet music ("Coppelia"), Delibes; fantasie for harp, op. 95, Saint-Saëns, Eleanor Nordhoff; suite, "Algerienne," Saint-Saëns; "Raymond" overture, Thomas; "Ave Maria," Bach-Gounod; polonaise in E, Liszt.

\*\*\*

"Gray Twilight," a part song for women's voices, has reached the writer from Boston. The lyric is by Agnes Lockhart Hughes, music by Arthur Foote. The composition, which is dedicated to the Rommeiss-Tewksbury Quartet of Chicago, will be sung in Seattle at an early date.

\*\*\*

The faculty of Columbia College gave its sixth monthly concert Monday evening, January 24, at the college hall. Mrs. Max Donner, pianist, and Eleanor Nordhoff, harpist, assisted. The program was participated in by Max Donner, violinist; Louis Dimond, pianist; Mrs. Donner and Miss Nordhoff.

\*\*\*

The Ralston Glee Club, Bowman Ralston, director, gave a concert Thursday evening, January 13, at the Unitarian Church. The club was assisted by Mary Louise Clary, contralto, and Edith Moxom Gray, pianist. The club also gave the program Tuesday evening at the fair held at the armory.

\*\*\*

"At Eventide," a new musical composition by Paola Giorza, text by Agnes Lockhart Hughes, will be sung at the fair Thursday evening by Laurette Scatti, soprano.

\*\*\*

William Frederick Zimmerman, the well known tenor, has returned to Seattle after several months in New York, where he was the recipient of many attentions from prominent musicians of that city.

\*\*\*

Annie Herold, pupil of W. F. Zimmerman, a mezzo-soprano soloist, of Seattle, is spending the winter months at Pasadena, where Mr. Herold is sojourning for his health.

\*\*\*

A musical evening was given last week at the residence of Emma Staynor Johnston. A musical and literary program was presented by Margaret Ella Olson. Nelle Forrester, Emma Staynor Johnston, Louis Dimond and Master Lockhart Beach Hughes.

\*\*\*

The Rubinstein Club of West Seattle gave its first concert Thursday evening, January 13, at the West Side Hall. A large and enthusiastic audience greeted the club, and an excellent program was splendidly rendered. Grace Farington Holmsted, the directress, is a recent addition to musical circles here, having occupied a prominent place among the musicians of Portland, Me. The club was assisted by William R. Hedley and Julius Friedman, violinists, and Minnie E. Widmer.

A four days' Mahler festival will be held at Mannheim in May. All the conductor-composer's larger works are to be produced.

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## MUSIC IN PLAINFIELD.

PLAINFIELD, N. J., January 31, 1910.

Notwithstanding the fact that during the present season there have been a number of notable recitals in Plainfield by grand opera stars, none has taken so well as the concert of old favorite songs given under the direction of Joseph McIntyre at the High School auditorium, Thursday night. This concert is always looked forward to with a great deal of interest by Plainfield music lovers as the crowning event of the season and to Mr. McIntyre belongs the credit of giving us good music. The artists were Edith Chapman Goold, soprano; Adah Hussey, contralto; John Young, tenor; Carl Dufft, basso, and Annie L. David, harpist. All received their share of applause and were recalled for encores at the end of each selection. Mr. McIntyre presided at the piano. Perhaps the best songs were "Twickenham Ferry," sung by Edith Chapman Goold; "Ben Bolt," sung by Adah Hussey; "Afton Water," sung by John Young, and "The Heart Bow'd Down," sung by Carl Dufft. The quartet, "Good Night," from "Martha," was also well received. The program follows: Quartet, "Come Where My Love Lies Dreaming"; soprano, "Kathleen Mavourneen," "Robin Adair," "Twickenham Ferry"; contralto, "Last Night," "Ben Bolt," "Low-backed Car"; duet (tenor and bass), "Beware, Beware, She's Fooling Thee"; harp, "All Through the Night," "Louis XIII Gavotte"; tenor, "Afton Water," "Sally in Our Alley," "Molly Carew"; bass, "Believe Me if All Those Endearing Young Charms," "The Heart Bow'd Down," "Simon the Cellarer"; duet (soprano and contralto), "See the Pale Moon"; harp, "Marguerite at the Spinning Wheel," "Winter," a fantasia; quartet, "Good Night," from "Martha."

Some time during February, Julia Rowley, the twelve-year-old daughter of Mr. and Mrs. Frank Rowley, will give a juvenile piano recital, consisting of selections suitable for young players. Little Miss Rowley is a clever young lady with prospects of a brilliant future. Already she has memorized several selections by such composers as Chopin and Liszt, and her knowledge of musical history proves that she is a student.

J. W. LYMAN.

## Parmelee-Williams Night in New Brunswick.

Last Wednesday night the élite of New Brunswick, N. J., attended a presentation of Percy MacKaye's drama, "Jeanne d'Arc," given by Syrena Scott Parmelee, the

reader, and Helen Gauntlett Williams, pianist and contralto. The performance was under the auspices of the Rutgers College Athletic Association. The drama in five acts includes the following personages and scenes:

## AT DOMREMY.

Jacques D'Arc, father of Jeanne.  
Seigneur De Bourlemont, proprietor of "The Ladies' Tree."  
Gerard, lad home from the wars.



SYRENA SCOTT-PARMELEE.

## AT ROUEN.

Brother Martin, A Monk.  
Captain of the English Guard.  
The Voice of the Judge's Clerk.

## SCENES.

Act I—"Ladies' Tree" near Domremy.

Act II.—Castle of Charles VII, at Chinon.

Act III.—Before the walls of Orleans. The attack on the Tourneelles.

Act IV.—Scene 1—Jeanne's camp before the walls of Troyes. Scene 2—Street in Rheims.

Act V.—Jeanne's prison at Rouen.

Miss Parmelee enacted the different characters with fine skill, revealing an agreeable and well schooled voice. Miss Williams had equal success in presenting the musical features. Her work at the piano was highly artistic and always impressive. The entertainment took place in the chapel of Rutgers College. Both of the artists had to respond to recalls. The fact that the entertainment was supported by the Athletic Association indicates that the young

Perrin, bell ringer of Domremy.

Jeanne D'Arc (Jeannette), the maid.

Henriette, her girl friend.  
St. Michael, St. Margaret,  
St. Catherine (her voices).

## IN FRANCE.

Charles VII, King of France.  
Duc D'Alencon, his nephew.

Seigneur La Tremouille, his favorite.

De Chartres, Archbishop of Rheims.

Marshal La Hire.

Jean De Metz, Jeanne's escort to the King.

Louis, Jeanne's page.

An English Herald.

Catherine De La Rochelle.



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men are not unmindful that intellect and culture are at least as important as brawn and muscle.

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## Katharine Bushnell and Doré Lyon.

Katherine Bushnell, contralto, daughter of C. Judson Bushnell, sang recently in Bridgeport, Ansonia and New Haven, with David Bispham, and had the best of success. Mr. Bispham was very complimentary in his expression of appreciation of her voice and method. Doré Lyon sails May 17 with the Bristol party for Coburg, becoming a member of the operatic enterprise of the grand duchy, her daughter, who also has an excellent voice, accompanying her. Some of Mrs. Lyon's pupils go also, and she will assist Mr. Bristol in teaching voice. More gratifying news may be expected of Miss Bushnell and Mrs. Lyon, who, under Frederic E. Bristol's guidance, are sure to be in the public eye.

## Pittsburgh Church Re-engages Roberts.

The Third Presbyterian Church of Pittsburgh has re-engaged the basso, John R. Roberts, for the solo quartet. Mr. Roberts has sung in this choir for the past ten years. His recent concert engagements included a performance of Cowen's "Rose Maiden" at Sewickley, Pa., January 21; the Burns anniversary at Carnegie Hall, Pittsburgh, January 25. Future bookings will take Mr. Roberts to Wooster, Ohio, next month, where he is to sing in a performance of Rossini's "Stabat Mater." Week after next he has a concert date to fill at Charleroi, Pa.

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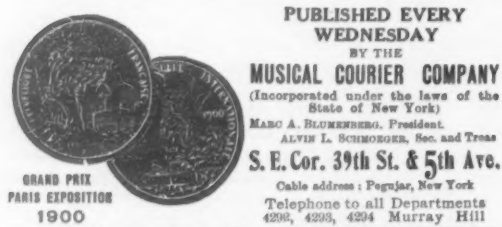
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In opera war, no matter which side wins, the public pays the indemnity.

HENRY T. FINCK in the New York Evening Post refers to Baron Franchetti's "Germania" as "a poor opera by a rich man."

PRESIDENT TAFT is after the monopolies. In some way, this ought to affect the question of grand opera in English.

STATISTICS tell that this country had 2,067 violent deaths in 1909. That does not include "Le Villi" and "La Wally." They died very quietly.

ALBERT SPALDING, the distinguished American violinist, is at the head of the movement for an American concert for the benefit of the Paris flood sufferers about to be given at the Opera Comique, in that city.

Of all silly abominations in the way of horrible street noises, the worst is the so called "Gabriel horn" on automobiles, which hurls a tootling triad into the ears of perfectly inoffensive citizens and drives them to thoughts of crime.

THIS week's two "Elektra" performances at the Manhattan Opera were sold out within a few hours after the first publication of their dates. That is the answer of the public to those critics who tried to fool it into the belief that "Elektra" is not art.

A MONTHLY musical paper published in Philadelphia states that its circulation has increased to 156,000 copies and we have been asked whether this statement can possibly be true. Why not? What is a circulation of 156,000 a month for a musical paper? It is only 156,000.

GRAND opera had a great advertisement last week. President Taft traveled from Washington to Baltimore to hear the visiting Metropolitan troupe in "La Gioconda." The orchestra played "The Star Spangled Banner" and the audience cheered. After the second act the President went behind the scenes and congratulated the singers.

THE St. Petersburg newspapers recently published the terms for the awarding of the Rubinstein prize, which will be competed for for the fifth time in August of this year. Beginning with the year 1890, there has been held every five years, successively in St. Petersburg, Berlin, Vienna and Paris, an international musical competition (concours), with award of premiums of 5,000 rubles each, to one composer and one pianist. Each prize is paid from capital left for that purpose by Anton Rubinstein. The fifth competition will be held at St. Petersburg Conservatory, August 21. The competition is open to male persons from twenty to twenty-six years of age, without regard to nationality, religion or rank. The competition is closed to all who have once won a Rubinstein prize, but those who may have competed unsuccessfully may compete again. In the competition for composers, the candidate must submit a concertstück for piano, violin and violoncello and a number of solo pieces for piano, wherein the composer must play the piano parts. Only unpublished works are allowed to compete. In the competition for pianists, the candidate must play with orchestra the first and second movements of the Rubinstein D minor concerto; a prelude and four voice fugue by Bach; an andante or an adagio by Haydn or Mozart; one of the Beethoven sonatas from either ops. 78, 81, 90, 101, 105, 109, 110 or 111; a mazurka, a nocturne and a ballade by Chopin; one or two numbers from the Schumann "Fantaisie Stücke" or the "Kreisleriana," and one of the études by Liszt. Persons desiring to compete must apply by letter to the St. Petersburg Conservatory by July 18. The jury

will consist of not less than twelve persons under the chairmanship of the director of the St. Petersburg Conservatory, those persons being delegated from all existing conservatories and other musical institutions. Other distinguished musicians will be present as guests of the directors of the competition.

THE curious fact is cited that the only monument to a musician in London is that of the late Sir Arthur Sullivan, on the Thames Embankment. There are no monuments to Purcell or Handel, and the great English musician is treated in England like a third rater. Imagine a forgotten Purcell and frequent repetitions of an Elgar symphony, the one resplendent with the originality of genius, the other dull to distraction.

THE thirteen year old lad, Sidis, who lectured to the Harvard professors recently on "The Fourth Dimension," is no more wonderful than the twelve year old pianist, Pepito Arriola, who plays from memory and in remarkable rendition nearly all the Bach fugues and Beethoven sonatas, a half dozen of the biggest concertos, and scores of important compositions by Schumann, Liszt, Chopin, Rubinstein, Mendelssohn and other classic masters.

A NEW biography of Richard Brinsley Sheridan is by Walter Sichel, and it sums up the great playwright's antithetical characteristics in this apt phrase: "The psychology of Sheridan, rendered in music, would prove a scherzo serio, a strange medley of tears and laughter." While there is no such thing, strictly speaking, as a "scherzo serio," yet the biographer's meaning is made clear in the term. It is seldom that authors use musical phraseology either with sense or success.

UNDER the influence of a pressure that forced an exclamation, a literary musical reviewer burst forth with the declaration that he could "not stand it." "Stand what?" some one interested asked him ironically. "I will not read that MUSICAL COURIER; I did not read it when I lived here years ago, and now, on my return, engaged as I am in a severe literary study and in producing a book which must establish my reputation as a literary authority, I will not read a musical paper that does not publish the latest results of technical research." The friend who had asked "What?" now asked "Well?" but as no reply came he continued: "Will you please tell me how many copies of your technical musical book, published ten or more years ago, were sold by your publishers? No? Did they not write to you that there is no sale for such works?" And the literary idealist said that he thought so. "How many people on this whole earth, including the poles, would read a technical music paper, dost think?" was the next question. "Thousands, thousands," replied the quondam author. "And yet these people did not buy your book." No technical musical paper ever lived; there is none in existence now. No one is interested in the technic of the art except those engaged in the application of technic with the anxious hope of escaping from its fetters as quickly as possible. Nothing retards the freedom of the mind, nothing impedes the creative faculty so seriously and with such paralyzing effect as technic, which is merely the means to an end. Hence when it is the end itself it obscures art and destroys the very purpose aimed at. How, then, could the world permit the publication of a musical technical paper or a technical musical paper except as a rarity, appearing at long intervals, entirely apart from journalism? It does not permit it. Our author himself cannot publish such a paper, notwithstanding his desire for it. No one is preventing him from doing so except the intelligent world, which refuses to accept such a journal.



# REFLECTIONS

BY THE EDITOR.

**E**LEKTRA was a princess. In estimating her dramatic value we must recognize her social position. Here was the daughter, not only of the leader of the Greek legions in the war with the Trojans, not only the first of the kings of the day, but a king who was subsequently deified by the Spartans. The dramatist who selected the subject lived six centuries subsequent to the Homeric story, a story entwined with the deepest religious sentiments of the dwellers of the Greek lands and islands, the basis of the mythological essence of the then actively developing Mediterranean world. Measuring distances, Aeschylus, six centuries after Agamemnon, was much farther apart from the times he was depicting before his contemporaries than we are from Dante.

Think of the interim from the present back to Dante and then, if you can, let your imagination play upon the interval between Ajax, Achilles, Hector and Agamemnon and the period of Marathon and Salamis, and then place yourself in a Greek theater with the tragedy of Elektra, say in Polo or Orange or Paestum or anywhere on the Greek Sicilian island—Girgentum or Syracuse. Place the whole Greek civilization panoramically before your mental vision and imagine the story of Agamemnon, the father of Iphigenia, and Elektra and Orestes, depicted during those days before Greek audiences, permeated with a Greek conception of the social, mythological religious sentiment and national pride, and Elektra assumes the dramatic value due to the character, the life, the environment, the status of a Greek princess.

Now, then, how different is this Elektra put on at Hammerstein's and viewed as the representative degenerate that fell from the depraved mind of a German sensational dramatist? The latter is the Elektra for whom Richard Strauss is supposed to have composed his music. This is the Elektra created by most of our reviewers, with the result that Strauss composed the music for such a creature, such a corroded and withering female. According to this view his music is artistically fitting; but the view is oblique. The premises are false, the conclusions necessarily also false.

But as a princess, as she was, seeking for the salvation of her murdered hero father's soul, searching for the means that could at last give it peace, driven by the domestic tragedy into the back court of the palace to live among the dogs and fed with them; maltreated beyond the endurance of even a brute, with the threats of still deeper debasement, this porphyrogenital woman reached the one definite decision, and that was that it was her duty to live for the double purpose of saving a soul and revenging herself upon the murderers who did not even allow her father time to find grace, before destroying his royal life.

When she at last discovers that the stranger is not only not a stranger, but her brother, who had been considered dead, and thereby cutting off her last hope—when she discovers the avenging brother, and he, at the same moment, realizes that this woman is his deeply humiliated sister, the terrific possibility of

realized revenge surging through them should be accompanied by Dr. Strauss with delicate and beautifully modulated arias or musical motives of love and filial bliss and tender affection? Does Strauss not recognize the necessity of the legitimate coordination of the musical with the tragic moment with the superb glance of genius? Admit it, for it is there and cannot be destroyed. The modern conception of counterpoint arranged for and distributed through instrumental tone variety never reached such marvelous culmination. It was not a depraved and degenerate woman meeting an adventurous or dramatically appropriated person, but a princess, an innocent woman of culture, finding a prince and brother, heir to a throne, prepared to save her and with her the soul of a murdered father; a prince who would restore her to her normal place and function. Strauss wrote the music for characters of the finest type of their period and adapted it with such a master stroke that it places tragedy in a new and original dramatic niche, opening up an entirely novel vista of the possibilities of music as a function for depicting the most profound and elemental passions of the human soul—through the Greek tragedy.

The music of "Elektra" cannot be estimated by the ordinary rules, and certainly cannot be heard or understood if its attributes are contemplated as appropriations for morbid thought or abnormal or depraved conditions. The score is an artistic structure fitted to an artistic ground plan. The cunning and depraved queen, a victim of lust and mental disorder, has an appropriate musical atmosphere, the score being an exhibition of invertebrate and dislocated themes exactly adapted to such a motive. Do we want Verdi's "Aida" theories applied to her, à la the Egyptian princess Amneris? Would that be an artistic balance? Or we can go back to the senile period when the consumptives sang double fortes until their lungs were blown out completely—as if they really had the healthiest pairs—and they then took a big breath and laid them down to die! Did we actually expect Richard Strauss, after "Salome," to treat "Elektra" with that delicate Italian hand?

Do we propose to continue, ad infinitum, the Wagner method of repeating a leit motif eighteen times in one opera—I think the Walther von Stoltzing lied has about that number of repetitions in the orchestral score—or do we believe in a more refined method of applying the leit motif, after once the genius of Wagner has shown us how to handle it? Is the end with Wagner? It becomes self evident with "Elektra" that it is not, but rather that it is a beginning. With the blending of motifs as Strauss handles the science, the opportunities for a revision of orchestral design and function is partly outlined. If we wish the calm and cold blooded, classical and measured Greek drama applied operatically we can still have Gluck; there is no reason to abandon Orpheus and Alceste and even as an exposition of the contrast between an eighteenth and a twentieth century treatment of such subjects, Gluck should be maintained and heard with Strauss; the latter will assist in giving life to the former for



that very reason. We can have all the strict counterpoint we wish for, just so long as we are not forbidden from the enjoyment of free counterpoint while we are living; our successors will have a lot of it; then why not we also, as long as it is here now to enjoy? Why reject, on the basis of an assumed morality, the highest and noblest dramatic conceptions, because our ears are not tutored to the musical complement, because our musical temperament fails to absorb the too rapidly developing theses—in short, because we are not big enough to understand! Who, by the way, understood "Hamlet" or "Faust" on a first or second reading? To some ears all music except "Lucia" or "Faust" or "Carmen" is grotesque, and this is not a slur upon those works; it really means that ears which cannot go beyond these operas cannot properly appreciate these operas. This tendency of sermonizing Strauss' ethical tendency is merely an excuse for not being able to hear his music; it even reads gay at times, even ironical considering the sources, and it has become vulgarly imitative. And then follows the assumption that we can predict that Strauss will not survive. Who are we? Are we composing "Don Juans," "Tod und Verklärungs," "Till Eulenspiegels"—we? We analyzers searching for morbidity in order to elude the demands of professional criticisms, knowing that we are unable to dissect a Strauss score? Oh the joke, and its sublime, subliminal, elephantine local adaptability. How it plunges into a dissection of Strauss' psychological meanings to exhibit to the readers the profundity and acumen of the analyzing musical mind that finds, in the solemnity of these moral searches after the good and the beautiful, the hidden depravity of the musical composer who is aiming at a destruction of our ideals because we cannot understand his score, because we cannot read it, because we are imposters and know that we are, tramping about with piano arrangements of orchestral scores, as if a piano adaptation could give us even as much as a cue of what the composer meant with his only real score!

Strauss' "Elektra" is the latest exposition of the modernity of the musical plan as it bifurcated from the trunk of the Bach tree. The branches have grown in all directions and are spreading farther and farther, becoming more resplendent with their development as they extend from the base. Where we had the apparently conflicting rhythms of Beethoven we now find them regular and pulsating steadily, while the rubato of Wagner and Liszt is still agitating us and the Strauss intercepting and alternating pulsations and synopating currents appear as if storms and tornados were shaking the outer limbs of the tree. The time will come when we shall assimilate these Strauss scores, now apparently so hopelessly complex, with the same easy readiness as we contemplate Chopin, Liszt and Wagner, all of whose works begin to appear as plain—not to say simple—as Mozart and Haydn. And Strauss is not the end. There is already a still more involved problem in Reger, who, however, is not complimented with any charge of degeneracy or sensationalism; he is a heretic. He also has no rights or privileges beyond imitating Brahms or attempting to intercept our holy and sacred conception of Bach, simply because he also seems so fond of those fugues.

Never since music began to assume form has it escaped the blight of the philistine; he is always with us. He can never conceive that anything is worthy of thought or culture that is beyond his circumference of vision; if he cannot conceive it it must be illegitimate. That alone fixes the standard of a musical value, for the moment the musical bourgeois condemns, that moment we can be cocksure that a musical work has merit, and no one knows this better than Richard Strauss himself, for he is entirely oblivious to what criticism does with his works. It would be his moral and artistic death

if he, for one moment, could be influenced by criticism. And there are others.

#### News of Home.

We must leave home to get the news about our own affairs, as is shown again, this time in the New York letter of the San Francisco Chronicle of January 23, which, among other things, tells us:

#### REDDING'S OPERA LAID ASIDE.

The California opera, "Natoma," the book of which was written by Joseph D. Redding, and which Oscar Hammerstein accepted for production at the Manhattan Opera House, may not be heard there this season, as Hammerstein and his forces have been so busy preparing for the presentation of Richard Strauss' remarkable new work, "Elektra," that they have not had time or energy for anything else. Although, like Strauss' "Salome," "Elektra" is a one act opera, its performance taking one hour and forty-five minutes, it is far more exhausting for the singers, especially the one who has the title role, than operas of the usual sort that are twice as long. All the customary limitations and methods which composers generally observe are disregarded in "Elektra," it is said.

Its first showing at the Manhattan is set for Tuesday night, January 25, and it will then have been rehearsed continuously for two months. The rehearsals at the opera house take place every day, and Madame Mazarin, who is to impersonate Elektra, also has a daily rehearsal at her apartment. She says that the music of "Elektra" repelled her at first because of its strangeness and difficulty and "Strauss' diabolical indifference to scales," but it has fascinated and taken possession of her and thereby unfitted her for other parts. Hammerstein says that "Elektra" has overcome not only the singers, but the orchestra also, and that after the strain of a rehearsal of this opera the musicians cannot be induced, even by extra pay, to go on with something else. With singers and orchestra thus upset since the rehearsing of "Elektra" began, seven weeks ago, Hammerstein has been obliged to put off the production of most of the novelties which he had on his list for this season. On "Elektra" nights the price of orchestra seats, ordinarily \$5, will be raised to \$10, but even at this rate Hammerstein does not expect to get this season the amount of his outlay, as he has paid \$18,000 merely for the right of production, the royalties will be \$1,500 a night and the cost of preparation has been big.

This is followed up by some references to the poor prospect of an opera in English at the Metropolitan and then closes with this paragraph:

Hammerstein has only a few important singers who are fluent and satisfactory in English, and this drawback also retards "Natoma." He put on "The Bohemian Girl" in the first part of the season to see how English opera would go, and, while there was a large attendance, the result was unsatisfactory. The English of the foreigners was hardly intelligible. Domenico Russo, the former San Francisco Tivoli tenor, was in the cast, and his accent was about the best of the half dozen brands.

Is it possible that a brilliant, or really *geistreich*, as the Germans would call him, man like Joseph Redding could believe that any opera house here, identified with grand opera, could afford to offer to the public an opera composed by any musician identified with our trivial, light, horse play, American comic opera—an opera on any subject, even with a Redding text? How could Hammerstein, giving his big repertory, and besides that "Salomes," "Pelleases" and "Elektras"—how could Hammerstein afford to desecrate his boards with any opera composed by any one operating in our popular and unæsthetic and farcical, cheap American comic opera? Would he give his competitors an opening of that kind?

If Mr. Redding had a text for one of our serious, classically inclined, recognized standard American composers, residing either here or in Europe—ah, that would open up the opportunity for a hearing. But music of the kind that appeals to the vulgar popular taste, while it may be very profitable, cannot flow from the pen of the same composer who can write music serious and satisfactory enough for our grand opera houses here or any-

where. That is intellectually and artistically an impossibility—even in New York, a city in which almost any anomaly is looked upon as a natural condition.

No: there is no one posted on our local musical affairs who ever believed that Hammerstein could have met such a conjuncture successfully and hence no one ever had the slightest idea that such an opera would or could be produced by him. And now, after "Elektra," even our recognized American composers, those who are serious and whose names have never been identified with the horse play American opera, must produce more than the mere conventional operatic work, if they desire any hearing at all. The set type, the fixed model—all these things in opera—in grand opera, have been dislocated by Richard Strauss, and it spells disaster not to recognize this when one is aspiring after opera honors as a composer.

As the Berlin Lokal Anzeiger says rightly, in its issue of February 5 (cabled to the New York World):

American theatrical art produces chiefly cake-walks and Buffalo Bill shows and shooting experiments. We've had enough of these so called "dramatic treats" here in Berlin to last us for some time.

If it isn't this sort of thing they now want to produce, then what is it? Do they want us to put on Wagner in English here in Berlin? We are not quite ready for that yet nor will we be until further notice.

As the matter stands at present we in this country produce art and the Americans pay millions for it, just as they buy a Caruso or a Velasquez. Such arrangements profit both sides.

#### Vernacular.

Something will certainly, in time to come, bring about a serious attempt to give opera in this country in the tongue that the people understand, for, notwithstanding the very shabby and incomprehensible librettos which represent translations, but which are not in most cases true translations of the present texts used in operas, they are not understood by people who go to the performances distinctly with the idea of not knowing what is going on on the stage. The intellectual progression so necessary to an appreciation of dramatic conditions and incidents does not seem to be essential in listening to an opera, for it can be the most stupid plot, the most inane discussions, the most incomprehensible situations, yet when it is opera it passes as legitimate and sane. It might, therefore, be of some consequence to those people who are taking an interest in this matter to read a few lines on the subject sent by a Chicago lady, who is taking a direct stand in this matter and who is also well known as an American composer:

#### SHAKESPEARE NOT GOOD ENOUGH.

Such must be the opinion of our public, at large, if we are insistently told that music sung in the vernacular is not wanted. Yet, I cannot lose faith in the American, nor believe this is true. We often see our men turning from the songs we give them as "foreign stuff," to go to a neighbor to hear "coon songs"; but, simply, because they understand these. And the foreign languages we give them can, at the best, be but poor! Then, why not give our men, at home, the best music, in English, and perhaps we may no longer have need to complain of their want of interest in musical art. We have composers enough. Can we not sing such poets as Shakespeare, Milton, Byron, Tennyson or Browning?

I understand the American to be a man rejoicing in his own tongue, well spoken; living up to the highest ideals in politics, business, science, letters and art. The foreigners who come to this land receive a hearty welcome; but they must, also, live up to our ideals, become part of us, learn our language, or else they are not good citizens, and we do not need them. You or I may be able to understand the words of Heine, Lamartine or Carducci. But are the concerts and operas given for us? On the contrary, music is for the public, at large, and our public understands English.

It is surprising to me that we keep on spending millions on this polyglot system of music, which

continues to be but a detriment to our national, musical art; and I now ask every American music-lover, if he will not help to change this ridiculous state of affairs, basing our art upon rules followed in all art-making countries, forcing our art to be respected and recognized by other lands, and placing our art upon a true and substantial basis. Others will not want what we do not want. Let us have foreign standard works translated, but best of all, more and still more of our own music, in English.

ELEANOR EVEREST FREER.

### Opera Affairs.

Last week the New York daily papers had a busy time filling their spaces with many gossip and conflicting, yet interesting, articles on the opera situation at the Metropolitan, and such articles must continue indefinitely as long as there is sufficient material offered through the situation itself at the opera house. In a number of these articles it was stated that some of the stockholders of the Metropolitan Opera Company had refused to disclose their stock interests in the company, and this refusal seems to be within the rights of any person owning property who declines to give any inquisitorial newspaper an account of his holdings. The people of Batavia (New York) and of the Island of Cos are very much interested in knowing how much each of the citizens of these respective communities may own or have in the shape of property or other valuables; then why should not the people of this Greater New York—this wonderful opolis—also be interested to know how much their citizens are worth—those that are worth anything? However, leaving aside petty journalism, it isn't a question as to the ownership of the shares of the Metropolitan Opera Company, but it is a question of the Opera itself that should interest us.

For years past the Metropolitan Opera House has been suffering under a double headed management, no matter what the various apologetic titles may have been that are bestowed upon the two heads; the fact is that there are two managers, and under that condition, as a matter of principle, it is impossible to succeed, because there is no responsibility centered in the authority and no authority centered in the responsibility, which makes it a condition that is bound to lead to chaos. If Signor Gatti-Casazza had the undisputed rights and powers of an impresario, such as he held in La Scala, he could assume the authority associated with his power; if Mr. Dippel had the undivided power, he could also accept it, but the two men in constant conflict with one another, notwithstanding a desire they may have to co-operate, cannot, representing as they do, through the influence and pressure of interested parties, two camps—cannot possibly make a success except under the conditions that prevail; namely, that the Metropolitan Opera House Company and its sponsors will pay the deficit. Naturally, if a deficit is to be paid, those who are paying the deficit can enjoy the pleasure of having a double headed management which is without responsibility.

Gatti-Casazza came over here as a successful impresario and Mr. Dippel was associated with him through social influences which he and Mrs. Dippel had secured prior to the arrival of the Milan manager; these were strong enough to insist upon putting Mr. Dippel, who had been a singer on the Metropolitan Opera stage, on an equal footing, no matter how much flowery titles may have given him and Mr. Gatti-Casazza some difference in distinction. Mr. Dippel traveled all over Europe and engaged artists, just as Mr. Gatti-Casazza did. Each one had his associates and his advisers, and so the interminable wrangle continued on the other side, although only on the surface.

To business men, to men at the head of great institutions, this really seems a curious and anomalous state of affairs. No opera house requires two managers. The two managers of the Paris Opera House are associates and partners and made the proposition to conduct the Opera House in Paris

on a partnership agreement. The two do not represent two distinct elements and partisans. They are one firm. This is an entirely different proposition, but even there, there is no success; in fact, Paris is suffering from the lack of one centripetal management. Otherwise opera houses are managed like banks, with one head; like railways, with one head; like theaters, with one head; the president of the company or the chairman of the executive committee or the individual owner; like newspapers; like any institutions depending upon a decision and a definite one, sometimes within a few moments and without consultation.

This situation has now reached such a climax that a decision finally becomes essential to the further progress of the opera house under sane conditions, and judging from the articles in the daily press it appears that Mr. Dippel, who is accused of having made some gross blunders in judgment, the latest being the attempt to place upon the Metropolitan Opera stage the Vienna waltz ballet, "Wiener Walzer," has been requested to assume the management of the Chicago Opera, which Mr. J. C. Shafer, of that city, is endeavoring to organize, and to relinquish his associations with New York.

### Chicago Opera.

In Chicago Mr. Dippel's experiences during the last two years will be of great value; but Mr. Dippel will not relinquish his New York residence and there is no doubt that Mr. Shafer, who was here last week and who was in consultation with some of the Board of Directors of the Metropolitan Opera Company, has concluded that it is impossible to do anything with Mr. Dippel if he is to be associated here in New York with the Chicago Opera Company in Chicago, a permanent one in that city.

Moreover, Signor Campanini, who has insisted that he, after his Naples season, is to take charge of matters and whose contract gives him authority in Chicago, will not place himself in the position of Signor Gatti-Casazza and divide rights in Chicago with a manager residing in New York, even if he should agree to divide authority with Mr. Dippel should the latter remove to Chicago (which is doubtful), and therefore once more the same chaotic condition seems likely to continue to prevail.

That Chicago is an excellent city for Opera was manifested recently in the brilliant success of the Boston Opera Company under Henry Russell, after a very doubtful opening of the season there. The Western tour of the Boston Opera, covering Chicago, St. Louis, Indianapolis, Cincinnati and closing last Saturday at Springfield, Mass., proved itself an artistic success and ended without a loss—in fact, with a splendid pecuniary advantage. This is an unprecedented state of affairs, but it discloses the fact, as I say, that Chicago, which was looked upon as a doubtful question, supported the Opera in splendid style, the closing performance being largely attended.

Now, this thing can be done in Chicago in the shape of a permanent Opera with the proper forces, the right intelligence and the decision to make it one centralized, powerful, responsible management. It is not the question whether Mr. Dippel will go or not, because it does not depend upon Mr. Dippel. It depends upon the man whoever may be selected, provided, of course, a judicious one is put at the head, a man like Gatti-Casazza, who had made his success in La Scala, and who should have had from the beginning what he expected when he came to this country; namely, a sole management with responsibility.

He has done wonderful things at the Opera House, notwithstanding the chaotic condition, and we can only now imagine what he would have accomplished had he been free to act upon his own judgment, and he is himself placed in a very delicate position by the necessary reticence that he must exhibit in commenting upon the defects of

divided authority; he cannot very well make himself unpopular or create enemies by discussing the subject in which he is personally so deeply interested.

Necessarily, now, as we notice in these daily paper articles, Mr. Dippel, whose contract expires on the first of May, might decline to continue in the doubtful position he occupies. If he doesn't accept the Chicago proposition, there is a possibility of continuation here, for another season at least, of this double headed system, with all its defects, as defective in an opera company as it would be in any other circumstance of life. It may be to his advantage to continue and give Mr. Hammerstein those opportunities which he has so brilliantly taken advantage of in the disrupted state of affairs at the Metropolitan. It is a tribute to the managerial and temperamental disposition of Gatti-Casazza that he has been able to make such successes as stand to his credit at the Metropolitan. He can also point to the fact that much greater results would have been obtained had the management depended upon one person, one responsible technical head. Dippel's energy must be admired and his ambition in a legitimate field, but, after all, Mr. Dippel was not a business man when he assumed the position at the Metropolitan, and he was never a manager either of artists or of operatic performances, whereas Gatti-Casazza was secured for the position on the very strength of his record in this particular field.

The gossip in the daily papers is really of no interest to any one, because it is a personal matter and represents peculiar attitudes, as represented by the nature of the articles after we read them. One paper is for Gatti, the other paper is for Dippel, and, naturally, between those two Mr. Hammerstein secures the advantage, and as there is no reason why the man who put on "Salome" last year and "Pelleas," and who put on "Elektra" this year, should not continue to give us operas of that kind, the latest results of Europe's musical workmanship, there is also no reason why the status should be changed. If the Metropolitan Opera Company desires to continue this state of affairs, why, Mr. Hammerstein and his friends and his supporters certainly can have no objection.

BLUMENBERG.

THE Manhattan Opera House announces the renewal of contracts for periods of from three to five years with Mmes. Garden, Tetrassini, Gerville-Reache, D'Alvarez, Mazarin, Trentini, Cavaliere and Duchene, and Messrs. Dalmores, McCormack, Sammarco, Polese, Vallier, Huberdeau, etc. There will be Wednesday matinees and Thursday evening performances at the Manhattan next season, in addition to the regular Monday, Wednesday, Friday and Saturday evenings, and Saturday matinee.

AN orchestra composed of real American Indians will be heard this summer in Germany, Belgium, Switzerland and Austria-Hungary. On the programs we notice such typically Indian names as Haydn, Lehar, Kela Bela, Johann Strauss, Kerry Mills, Moszkowski, Flotow, Weber, etc. The only Indian orchestra we ever heard played here in vaudeville and broke all records for maltreating time, tone and tune.

HENRY T. FINCK reports that Sir Edward Elgar is writing a violin concerto and has completed two movements of the work. If it is anything like his symphony, we advise Sir Edward to halt his present muse at once.

"MONNA VANNA" will not be produced at the Manhattan Opera this season, but there will be an early revival of "Salome."



"Put a fur coat on a chorus man and he looks like the manager," said one who knows.

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In a recent number of the Vienna Neue Freie Presse, Richard Strauss wrote that it is by no means an easy thing to be a first class kettle drummer. The same point was brought out last week in THE MUSICAL COURIER's obituary notice of the late Sigismund Bernstein. Tympanists are known in orchestral performances as much by their silence as by their actual playing. The story runs that on one occasion a young man went to a well known kettle drum manipulator in Paris and asked for lessons. "Certainly, my friend," replied the old man, "but I wish to call your attention to the fact that you must be an artist in counting before you can expect to be a virtuoso on this instrument. We will begin our lesson now, with a very difficult selection. Seat yourself at the drums over there and take this pair of sticks. Here is the score of an adagio in a Mozart symphony. You have 410 measures rest, you will perceive. Now, I will begin to count. One—two—three—four—five—six—" The droning voice of the master continued the enumeration in appropriately slow tempo until half an hour later he got to "three hundred and sixty, three hundred and sixty-one, three hundred and sixty-two." Then he stopped, pulled out his watch, and said to the pupil: "Our first lesson is over. Come again next week and we will continue with the balance of the Mozart adagio."

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On another page of this paper is the authoritative information that Richard Strauss does not care what the critics say or publish about him. He should not be angry, then, at the badinage which Henry T. Finck directs at him in the New York Evening Post, as follows: "Leoncavallo's new opera, 'Malbruck,' which had its first performance in Rome last month, is entitled a 'fantasia comica mediovale' and has a number of comic and parodistic features. In one place Alba, instead of exclaiming 'Che strazio' ('What a torture!') cries out 'Che Strauss!' And at that moment the orchestra plays a parody of some bars of Strauss' music. Leoncavallo had better look out. Richard Strauss may sue him as a plagiarist." That seems to be Leoncavallo's clever way of retaliating upon Strauss, who was quoted some years ago by a Milan newspaper as having made rather severe remarks about "Pagliacci" and "Cavalleria Rusticana."

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Max Weil, of St. Paul, Minn., writes a timely letter to "Variations," and incidentally cites a musical bon mot, which he considers "one of the best ever made": "It was by Emil Fischer, the basso, at the time of the Handel revival in New York, some years ago. The opera 'Acis and Galatea' was being rehearsed. Fischer was Acis, and in the part of the opera where Acis is transformed into a 'running brook,' Fischer stopped the rehearsal and said: 'Ach, hier verwandelt sich A-cis nach Ha-des,'

or musically, 'Here is where A and C sharp are modulated to B and D flat.'"

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The former French general attack on all German music having failed by virtue of the victorious Wagner invasion, Gallic spleen now is venting itself through flank demonstrations via Scandinavia. Vincent d'Indy felt himself called upon not long

skillfully sewn together or only put in juxtaposition, without appearance of order or unity in the conception and in the realization." Following out the foregoing ideas, the difference between d'Indy and Grieg seems to resolve itself into this, that while d'Indy does write symphonic works and puts together "short fragments" with "appearance of much order," they do not even show the "short inspiration" of Grieg, or that composer's "often elegant and agreeable melodic line," and his "few charming measures." If both Grieg and d'Indy's measures be doomed to die at the hands of destructive Time, then at least Grieg's enjoyed the merrier life, saw more of the world, and had a larger number of friends, and a larger credit balance at the publisher's.

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Never speak to John Philip Sousa about age. He is a Christian Scientist with the religious part left out, for he holds the cheerful belief that a person is exactly as old as he feels. During a recent visit to Washington, his birthplace, the monarch of the march was introduced to a middle aged lady who made the acknowledgment: "Oh, yes, I remember you well, Mr. Sousa, although I never met you before. When I was a little, tiny girl I danced to your leading, and splendid dance music it was, too." Said sly Sousa, who never directed music for dancing in his life: "I, too, remember the occasion. It was on November 23, just fifty-one years ago." The lady's answer is archived among the undelivered replies.

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The appended poem, dedicated to Leopold Stokowski, the able young leader of the Cincinnati Symphony Orchestra, was published in the Times-Star of that city not long ago. It is by Mrs. L. M. Hosca and is called "The Orchestra":

Wagner dethroned the singer and decreed  
To Orchestra the kingly right to reign.  
The voice he humbled to a windy reed,  
And Bel Canto was a Fafner to be slain;  
"One God, one Farinelli," gone for aye,  
Machines and instruments express the mind,  
Not man himself: the masses rule the day.  
Yet, now and then, a leader one may find,  
Some Prospero, whose magic wand can sway  
The unruly elements, and set Music free,  
Prisoned like Ariel in the pine, to play  
I' the air, and melt our souls to ecstasy.  
Prospero Stokowski! Long may it be  
'Ere book and baton buried are by thee!

\*\*\*

Quite maliciously, the Rochester Post Express remarks in an admirable essay on ragtime: "Lots of people look bored when you mention the 'Ring'; but if some ingenious ragtime merchant were to take its music and dress it up with appropriate syncopation, folks who shudder at the idea of classic music would hail Wagner with joy. A very little change would convert the 'Evening Star' into a strain worthy of the best traditions of Cole and Johnson. The idea may be recommended to Leonard Lieb-ling, of THE MUSICAL COURIER. He may spend his off moments in mapping out a scheme for the



"LAISSEZ MOIS," FROM "FAUST."  
(Concert performance).

ragtaming of the classics." Nothing easier. Get a cross eyed pianist to play it with his hands crossed, the meanwhile transposing at sight, and keeping time to a broken metronome that leaves out all the even beats.

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The Evening World calls Slezak the "Jim Jeffries of music." In "Otello," the title of "Jack Johnson of music" surely would be more appropriate for the Titanic tenor.

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The foregoing paragraph recalls the New York Herald's headline last Sunday: "Opera Crowd Watches Fight Outside the Metropolitan." Oh, but if they could only see the fights within!

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At a dedication festival service in a country church the following announcement was made by the vicar: "The collections today will be devoted to the arch fund, and not, as erroneously printed on the service papers, to the archfiend."—London Daily News.

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An Arizona paper points out that during the present high cost of living the middle classes will have to stop eating steak or quit going to the Opera.

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Strauss indignantly denies the report that "Elektra" is the comic opera on which he was said to have been working over a year ago.

LEONARD LIEBLING.

#### IN SEETHING KANSAS.

There are three communications here that exhibit three different characteristics of a musical activity, and all three are of such exceeding interest that they should receive the fullest attention in a paper of this nature. As will be seen, one is from the University of Kansas, School of Fine Arts, the other from the Wichita College of Music, and the third refers to matters connected with some one who has been associated with the Kansas W. C. M., Salina, of which James D. Carnal is dean. We publish them in the rotation as mentioned and all three are worthy of mental digestion:

THE UNIVERSITY OF KANSAS,  
Lawrence,  
SCHOOL OF FINE ARTS.  
C. S. SKILTON, Dean.

January 25, 1910.

To The Musical Courier:

In the interest of an important movement for musical education in Kansas, I ask for space in your valued columns for the following communication.

In your issue of January 19, on page 14, the work of the music section of the Kansas State Teachers' Association, reported on December 22, was commented on as follows: "The meeting referred to \* \* \* was the public school teachers of Kansas; it would indeed be a pity, should the number of really serious artists and teachers of Kansas be obliged to identify themselves as a branch of our public school system." The writer is secretary of a new musical organization whose president is head of the music department of the State Normal School, an institution devoted chiefly to public school interests; this makes his comment a trifle amusing. He has also failed to grasp the scope of the movement in question. The State Teachers' Association is not limited to public school teachers, but includes the colleges of Kansas and the State University, whose chancellor is president. Its meeting in Topeka was attended by 4,000 teachers, representing probably every community in the State.

The music section was reorganized this year to cover the field not only of public school music, but also of music in the college and university, whose development is one of the most important educational movements in recent times, and is receiving the attention of "really serious artists and teachers" in this and many other States, such as Horatio Parker in Connecticut, Albert Stanley in Michigan, and in our own State several artists of national reputation. The University of Kansas has the distinction of being one of the first universities in the country to give college credit for music study. At the meetings of the music section two speakers were supervisors of music representing the public schools, four were heads of music departments in colleges—the State Agricultural College, Ottawa University, Baker University, and the State University—while

two speakers were well known pianists and teachers, one of them, by the way, a colleague of the writer of January 19. These facts speak for themselves and show the scope of this movement in its true light.

Thanking you for courtesy of printing this letter, I am

Very truly yours,

CHARLES S. SKILTON,

Chairman of the Music Section of the Kansas State Teachers' Association.

WICHITA, KAN., February 3, 1910.

To The Musical Courier:

To make a success of any one thing, business or profession, it must be conducted on a systematic basis. A community which has nothing in common; a city or society where co-operation is foreign to its members, will in every instance rest in oblivion to the rest of the world. Musicians, music teachers, so called professors, artists, are the only people of today without a standard, without system, without co-operation. The lawyer, physician, dentist, barber, plumber, gas fitter, etc., etc., all have a standard, fixed by competent men and passed on by a State Board of Examiners. When it comes to the question of musical art, giving and receiving instruction in music, we are all willing to accept anything we can get regardless of the thousands and thousands of musical failures. This leads to the subject under discussion, "how to establish a thorough musical basis"; this must have a beginning in the mind and heart of the young student just like any other great art or profession which would lead to success, and cannot be accomplished by the haphazard method now used in our public school system, where the grade teacher is expected to create an interest and love for music in the minds and hearts of the young students or to leave this important matter in the hands of a so called "supervisor" who has perhaps had a term, or course, in what is popularly called public school music.

A movement is now on in Kansas to establish a State Board of Examiners, whose duty it shall be to examine each and every applicant who would teach music in Kansas. This examination would include a thorough knowledge of ear training, sight reading, history, harmony and all fundamental principles of music. The common school graduate should have a thorough knowledge of the fundamental principles of music, ear training and sight reading. When the student enters high school (which is usually at the age of fifteen to sixteen years, this course covers four years of hard study, making it impossible for the student to study music). A law should be passed making music an elective study during the high school course, giving the student the privilege to study with any registered music teacher in the city, the student to receive credit for progress and work accomplished the same as any other study. The moment this State law is passed and enforced, we will have a musical standard, a profession that will be recognized.

Our many musical quacks and freaks will be a thing of the past. Why should we musicians ask the already overloaded and overworked public school teacher to listen to our "musical talks," "lectures," etc., when they have no interest whatever in our work, saying, anyone may teach music, they need no education, they have no profession.

That which will benefit the State, the city, will benefit the individual, let petty jealousies exist, if they must, but let our musical friends in Kansas unite in this one great effort, that of establishing a musical standard for Kansas.

Very truly yours,

THEODORE LINDBERG,

President the Wichita College of Music.

108 NORTH EIGHTH STREET,  
SALINA, KAN., January 26, 1910.

To The Musical Courier:

As a student and lover of music I am venturing to write one more request to you. I read an article in a recent issue of THE COURIER, which, though it censured unworthy musical aspirants, confirmed my belief that there are musical teachers all over the world and best of all in the States who would help worthy ambitious students.

I have struggled hard and never ventured to ask aid from any one, for I knew in reason, that in music as in everything else, the unworthy strew thorns in the paths of the worthy.

I am a musical student in the K. W. C. M. in Salina, of which James E. Carnal is dean. I had my first voice study six years ago and for financial reasons have not had any more until last summer. Mr. Carnal says I have an excellent voice, well worth training, and it is to that end that I am writing to you.

Do you know any one who could help me to help myself. I am studying art as a means to music later on; but in the meantime I am without resources.

If I could have a series of hard lessons from now until June, I could earn something for myself. I have done laundry work in Professor Carnal's home for nearly a year and taken care of the Musical College rooms to apply to my tuition, but I can't stand the physical exer-

tion, and am never in a condition for study or practice after hard work.

I am a member of the Federation of Colored Women's Club, and if my voice could be in condition for me to sing before the State Federation in June I am sure I could get some financial aid from them. Do you know of any one who would lend me \$500 to finish up this year's study. I can do it well by June. I want to be a church soloist and voice teacher in a colored college and do hope some one will lend me that sum unconditionally and for an indefinite period.

The Ministers' and National Baptist Association convenes here next year in July and I could sing before them and make my ambitions known. I think after I became pretty well known, it would be an easy matter for my own people to help me to finish.

Please do not be impatient with this letter. I was slow to write it, realizing that as an editor you must have many such, but I do hope that out of the number, mine will have serious consideration. I am a young woman and have known no ambition but music and literature and painting all my life; will you help me on to success? With many thanks in advance and a wish for a favorable reply,

I am respectfully,

MARGARET L. ADAMS.

#### RE CONDUCTORS.

The Pittsburgh Orchestra will hereafter be managed by the Art Society of Pittsburgh, on a permanent basis, representing, through subscriptions and life memberships, an income of no less than \$50,000, the guarantee system having been abolished. Emil Paur will be engaged for a term of years.

Max Fiedler has been re-engaged by the Boston Symphony Orchestra management for two years, thus emphasizing the good work that he has been doing.

Gustav Mahler will conduct the Philharmonic concerts next season and after that he will return to Europe permanently. His contract is for two years and will not be renewed, as he refuses to continue under present conditions as they exist in this city.

Thomas Beecham, conductor of the Beecham London Orchestra, which was to have come to the United States on a tour beginning end of March, has deferred the trip. The season of Beecham's Opera at Covent Garden will occupy him and his orchestra to the very last moment prior to the intended departure and may be extended. There is a proposition on foot to engage the whole Beecham Orchestra and Opera Company for the United States.

Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra, who was engaged for the present series of concerts there, will head the organization again next season.

After a series of meetings between the trustees of the Theodore Thomas Orchestra and Mr. Stock, it has been decided to make other alterations in the personnel of the organization besides the change already made in the concertmaster position. In fact, there may be a new concertmaster next season.

Otto Lohse, of the Cologne Opera, has refused the position of conductor at the new Angelo Neumann Opera House, to be erected in Berlin.

BERGEN, Norway, celebrated last Saturday, February 5, the one hundredth anniversary of the birth of Ole Bornemann Bull. The violinist was born in that city, which, as may be recalled, was also the birthplace of Grieg. Bull died near his old home in August, 1880. It is reported that his widow, now living in this country, has sent the sum of \$1,400 to the Bull Foundation in Bergen. If Ole Bull had the powers (which he may have, for all we know) to take a survey of the violinists of this day, what would he think of players like Elman and Kreisler?

THE music critic of the Chicago Tribune who will succeed Hubbard has not been definitely announced at the time of going to press.



### METROPOLITAN OPERA HOUSE.

#### "Die Gotterdammerung," February 1 (Matinee).

The matinee cycle of the "Ring" at the Metropolitan Opera House closed Tuesday afternoon of last week, when the faithful witnessed a well rounded performance of "Die Gotterdammerung," with the following cast:

Siegfried .....	Carl Burrian
Gunther .....	Clarence Whitehill
Hagen .....	Allen Hinckley
Alberich .....	Otto Goritz
Brunnhilde .....	Johanna Gadski
Gutrune .....	Rita Fornia
Waltraute .....	Louise Homer
Woglinde .....	Lenora Sparkes
Wellgunde .....	Bella Alten
Flossilde .....	Louise Homer
Conductor, Alfred Hertz.	

Madame Gadski surpassed herself in voice and action, and once more stood before those who had heard her many times in past years as an artist who has reached the highest summit in lyric art. Her Brunnhilde is a noble and notable impersonation, and she has achieved this distinction while still on the sunny side of forty; in other words, while she is still a young woman. One of the pleasant surprises of the afternoon was the singing of Rita Fornia as Gutrune. The voice of this young prima donna never has sounded richer and more dramatic in quality. Here is another singer who has "arrived" as a Wagnerian interpreter, while her face and figure denote that she is young. Lenora Sparkes and Bella Alten, the young singers, showed their true and musical voices to be in prime condition, as Woglinde and Wellgunde. Clarence Whitehill and Allen Hinckley, two American singers, who have shed lustre upon their art and their country, did far more than equal some of their Teutonic colleagues who in the past have essayed the roles of Gunther and Hagen. Herr Burrian and Herr Goritz lived up to their reputations in filling the parts of Siegfried and Alberich. ORIOLE.

#### "Don Pasquale," February 2.

"Don Pasquale," which has had three performances at the New Theater this season, was given at the Metropolitan Opera House Wednesday night of last week. The cast included Bernice de Pasquali as Norina, Alessandro Bonci as Ernesto, Antonio Scotti as Dr. Malatesta, Pini-Corsi as the "Don," and Giuseppe Tecchi as the Notary. Podesti conducted the performance, which was unusually spirited and finished. The singing of Bonci was again cause for wild enthusiasm, and Madame de Pasquali, too, showed after her first number in the second scene of the first act that she has not been in better voice since she made her New York debut. The beautiful serenade or romanza in the last act, "Com' e gentil," which was omitted at the second performance earlier in the season, was restored at the Metropolitan production last week, and this afforded Bonci a fine opportunity for sustained singing. The final duet, too, which revealed the voices of Madame de Pasquali and the tenor in all their purity, was another number that made the listeners happy. Madame de Pasquali deserves also a special word of praise for her charming costumes, which were far more artistic and hence more becoming than those she wore in the previous performances. Say what we will, a part of a prima donna's success depends upon how she wears her clothes. Women in the audiences at least, take note of how singers dress, so when crystalline high notes issue from the throat of an artist whose gowns fit well and in other ways denote the perfection of the modiste's art, feminine sympathy is doubly assured. Scotti as the "trouble breeder" in the household of the "Don," has evidently not tired of the role, for he sang it with the same finish and concentration

as at other performances. Pini-Corsi as the pompous and susceptible old Roman gentleman, keep the audience well amused. The artists were obliged to respond to many curtain calls. IONE.

#### "Tristan and Isolde," February 3.

Wagner's love tragedy was repeated at the Metropolitan Opera House Thursday night of last week by artists who



LENORA SPARKES.  
Of the Metropolitan Opera Company.

participated in the previous productions this season. The cast was as follows:

Tristan .....	Carl Burrian
König Marke .....	Robert Blass
Isolde .....	Olivia Fremstad
Kurwenal .....	Pasquale Amato
Melot .....	Adolf Mühlmann
Brangaene .....	Louise Homer
Ein Hirt .....	Albert Reiss
Der Steuermann .....	Julius Bayer
Stimme des Seemanns .....	Glenn Hall
Conductor, Arturo Toscanini.	

SAN.

#### "Stradella," February 4.

In the same week in which "Elektra," the most modern work on the operatic stage, was produced at the Manhattan Opera House, the Metropolitan Opera House resuscitated "Stradella," an opera written by Flotow and produced in Germany in the "for ices" of the last century. There could be no possible excuse for putting such an opera on at the Metropolitan, unless for the purpose of exploiting the tenor Slezak, for "Stradella" is not a work of enough importance for an opera house of this rank. "Stradella" has been on the "shelf" for half a century, and rightfully belongs to the repertory of German singing societies and small theaters in the provincial towns of Germany. It is surprising that the Metropolitan should waste its efforts on bringing forward a work of such lim-

ited caliber. It is incomprehensible that a singer who occupies a lofty position in his art, as Slezak's reputation warrants, should consent to appear in such a role in this day, for it is a part that belongs to the tenors in such clubs as the Liederkrantz and Arion. Undoubtedly, many of the visitors at the Metropolitan Opera House last Friday night were members of these clubs, otherwise it is hard to account for the applause. It is hardly necessary to notice the work, critically, beyond stating that Slezak was very generous with his voice, and in the higher register he nearly always presented the audience with two notes for each note which the old and almost forgotten Flotow wrote somewhere about 1844. Alma Gluck's beautiful voice stood her in good stead in the role of Leonora. The real artists of the performance were the two bandits, Malvolio and Barbarino, whose jollity as played and sung by Messrs. Goritz and Reiss, kept the audience interested. Possibly the anticipation of the "ballet divertissement" which followed the opera also helped to keep the house in good humor, but this feature of the evening was keenly disappointing. There was nothing in this ballet that came up to the standards of the Metropolitan. A joker in one of the daily papers on Saturday stated that Caruso may have to look to his laurels. There is no danger. ORIOLE.

#### "La Boheme," February 5 (Matinee).

Some surprises were in store for the Saturday afternoon subscribers at the Metropolitan Opera House last week. There was a new Rodolfo (Riccardo Martin) and a new Musetta (Lenora Sparkes). Both of the favorites of the company appeared for the first time in these roles in Puccini's most popular opera. The house was crowded to the doors, and this was true of the upper galleries as well as of the lower floor. Mr. Martin was called upon at the last moment to sing the role of the impoverished poet, and the American tenor sang it without rehearsal. Mr. Jadowker, the new Russian singer, had been billed to appear, but indisposition prevented, so Mr. Martin had an opportunity to be heard in a part which he had not before sung in New York. It is a pleasure to record a complete triumph for this artist. His voice rang out strong and true, and in the love episodes, he revealed the tenderness of romance and chivalry. Miss Sparkes' beautiful and pure voice, combined with her sincere feminine art, added much joy to the afternoon. Her Musetta was a trifle less gay than some others, but best of all she did not offend the eye by wearing too many outlandish colors. A Musetta in demure blue gave a new impression. The Musetta of the Latin Quarter was "no lady" in the conventional idea of the term, but under her gay exterior the heart of a true woman was hidden, and it was on the womanly side where the young prima donna revealed herself to the best advantage. In the last act as she comforted the dying Mimi, she was seen at her best. Miss Farrar was the sewing girl; Mr. Amato, as the painter Marcello, sang gloriously and, as usual, made the part one of compelling fascination. The two splendid basses, Didur and de Seguro, as Schaunard and Colline, were capital and united again in filling completely the requirements of all the light and shade in the pathetic and humorous scenes of the "poor" Bohemians. Other roles were taken by Pini-Corsi, Gianoli-Galletti, Missiano and Tecchi. Podesti was the conductor. IONE.

#### "Fra Diavolo," February 5.

Bella Alten, Edmond Clement, and the Messrs. Reiss and Bourgeois, repeated at the Metropolitan Opera House Saturday night of last week, their delightful art in a performance of "Fra Diavolo," in which they had pre-

viously sung at the New Theater and at the Brooklyn Academy of Music this season. After the performance of Auber's opera comique, the "Wedding Scene" from the ballet "Vienna Waltzes," was danced by Ivy Craske, Ottokar Baritik and other dancers. ORIOLE.

#### Benefit for Paris Flood Sufferers at the Metropolitan.

Nearly all the principal artists of the Metropolitan Opera Company took part in the concert Sunday afternoon of this week for the benefit of the Paris flood sufferers. Being a charity concert no special comment is required. The program for the afternoon follows:

Overture, Don Pasquale ..... Donizetti  
Conductor, Egisto Tango.  
Quartet from La Bohème ..... Puccini  
Bella Alten, Lenora Sparkes, Bonci, Dinh Gilly.  
Conductor, Vittorio Podesti.  
Sextet from Czar and Zimmermann ..... Lortzing  
Carl Jörn, John Forsell, Otto Goritz, Albert Reiss,  
Robert Blass, Adolf Mühlmann.  
Conductor, Alfred Hertz.  
Sextet from Lucia di Lammermoor ..... Donizetti  
Bernice de Pasquali, Marie Mattfeld, Alessandro Bonci,  
Angelo Bada, Giuseppe Campanari, Giulio Rossi.  
Conductor, Vittorio Podesti.  
Air Patriotic, from La Vivandière ..... Godard  
Maria Delna.  
Overture, Der Freischütz ..... Weber  
Conductor, Alfred Hertz.  
Prelude and Death Scene from Tristan and Isolde ..... Wagner  
Conductor, Arturo Toscanini.  
Duet from Le Nozze di Figaro ..... Mozart  
Geraldine Farrar, Antonio Scotti.  
Conductor, Alfred Hertz.  
Quartet from Rigoletto ..... Verdi  
Frances Alda, Anna Mettschik, Enrico Caruso,  
Pasquale Amato.  
Conductor, Arturo Toscanini.  
Quintet from Die Meistersinger ..... Wagner  
Johanna Galski, Florence Wickham, Leo Slezak,  
Walther Soomer, Albert Reiss.  
Conductor, Alfred Hertz.  
Trio from Faust ..... Gounod  
Jane Noria, Edmond Clément, Adamo Didur.  
Conductor, Vittorio Podesti.  
Song, La Charité ..... Faure  
Edmond Clément.  
La Marseillaise.  
Sung by Marie Delna, Marianne Flahaut, Jeanne Maubourg,  
Christine Heliane, Lucette Delievin, Edmond Clément,  
Dinh Gilly, Leo Devaux, Georges Régis, Henry Dutilloy,  
Georges Bourgeois, Paul Ananian, Bernard Bégue and  
the chorus of the Metropolitan Opera Company.  
Conductor, Vittorio Podesti; master of chorus, Giulio Setti.  
At the piano: Richard Hageman.

#### Verdi's "Requiem" Sung at the Metropolitan.

Verdi's "Requiem" was given at the Metropolitan Opera House Sunday night of this week. The soloists were: Emmy Destinn, Louise Homer, Riccardo Martin and Herbert Witherspoon, three of them Americans. Toscanini conducted the work magnificently, which was produced with the assistance of the entire opera house chorus and an augmented orchestra. Messrs. Martin and Witherspoon

distinguished themselves by their splendid enunciation and dignified delivery. Miss Destinn sang with intelligence and feeling. Madame Homer, however, did not at all times display good judgment, nor did she enunciate the text as clearly as her American colleagues. She should practice more in the use of the consonants. The house was well filled and the performance much appreciated. ORIOLE.

#### "Germania," February 7.

The third performance of "Germania" was given at the Metropolitan Opera House Monday night of this week, with the same cast that appeared in the previous performances, including Caruso, Amato, Destinn, Didur and Lenora Sparkes. Toscanini conducted.

#### NEW THEATER.

#### "Manon," February 3 (Matinee).

The Metropolitan Opera Company gave a performance of "Manon" at the New Theater Thursday afternoon of last week. Frances Alda appeared in the title role. Edmond Clément was the Chevalier des Grieux. Andrea de Seguro, the Count des Grieux. Tango conducted.

#### "L'Elisir d'Amore," February 4.

Donizetti's effervescent comic opera, "L'Elisir d'Amore," which was performed for the first time this season at the Metropolitan Opera House Thursday night of week before last, was repeated at the New Theater Friday night of last week, with but one change in the cast. Fernando Gianola-Galletti was the Dulcamara in place of Antonio Pini-Corsi. Bernice de Pasquali as Adina, Marie Mattfeld as Giannetta, Alessandro Bonci as Nemorino and Antonio Scotti as Bulcore, the handsome sergeant, united in a thoroughly enjoyable performance. As previously stated, the New Theater is well adapted to the operas of this school and to such voices as Bonci's and Madame de Pasquali's. The great tenor was in prime condition and the same must be said for the prima donna. In the last act both of these artists arose to heights in vocalization that have rarely been surpassed in recent years. In the scene between Adina and Nemorino, Madame de Pasquali sang with such limpid beauty of tone and flexibility that she was interrupted with a whirlwind of applause in which her colleague, the famous tenor, joined with the audience. It is just like Bonci to desire that the artists appearing with him shall receive due recognition. Bonci, of course, was compelled to repeat the great aria "Una Furtiva Lagrima." To declare any human achievement as "perfect," seems inconsistent, if not foolish, but Bonci's singing of this aria is a perfect exhibition of bel canto and no one who hears him, when his voice is in the lovely condition as on this night, can refrain from pronouncing his art flawless. The enthusiasm of the audience while Bonci and Madame de Pasquali were on the stage was of the spontaneous kind that is only

aroused by extraordinary merit. Scotti looked every inch a soldier and he sang and acted with the effective abandon of the military man. No wonder many of the village girls were flattered by his attentions. If Gianola-Galletti was less funny than Pini-Corsi, no doubt he was nearer correct in going through the part of the "doctor" who sells the bogus "Elixir of Love." Podesti conducted the performance. IONE.

#### MANHATTAN OPERA HOUSE.

#### "Thais," February 2.

Mary Garden in the title role and Maurice Renaud as Athanael the monk repeated their familiar impersonations in the performance of "Thais" at the Manhattan Opera House Wednesday night of last week. M. Lucas, cast as Nicias, is no better suited to this role than he is to that of Hoffmann. Again the magnetic and striking figure of Dalmores was missed. Trentini was the Crobyle; Madame Duchene essayed two parts, Myrtae and Albine. Henri Scott as Palemon, sang well, but that is what this basso has been doing throughout the season. Nicolay as the servant, completed the cast. De La Fuente directed the performance. ORIOLE.

#### "Griselidis," February 4.

The fourth performance of Massenet's "Griselidis" was given at the Manhattan Opera House, Friday night of last week with the same cast that appeared in the premiere three weeks ago. Mary Garden as Griselidis; Dalmores as Allain; Dufranne as the Marquis; Huberdeau as the devil; Scott as Gondebaud; Villa as the prior; Madame Walter-Villa was the devil's wife; and Madame Duchene as Bertrade, with De La Fuente as the conductor, all again found favor with a large audience. The artists were repeatedly recalled before the curtain. ORIOLE.

#### "Samson and Delilah," February 5 (Matinee).

The second performance this season of "Samson and Delilah" was given at the Manhattan Opera House Saturday afternoon of last week. There was great disappointment because Dalmores did not sing. He was in the cast the night before at the production of "Griselidis" and hence did not feel in condition to sing again the next afternoon. The role of Samson was sung by Jules Gogny, on one hour's notice, and under these circumstances it would be unfair to apply the rules of criticism to his impersonation. Madame d'Alvarez was the Delilah, and Dufranne, Huberdeau, Villa and Scott completed the cast.

#### "La Bohème," February 5.

Another performance of "La Bohème" at the Manhattan Opera House Saturday enlisted the following members of the company: Mesdames Carmen-Melis and Trentini,

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#### BUSONI AT MANHATTAN.

The large Manhattan Opera House Sunday night audience had a special attraction last Sunday in the person of Busoni, who appeared in the following program:

Overture, Stabat Mater	Rossini
(Arranged by Mercadante.)	
Musical Conductor, Carlo Nicosia.	
The Heart Bowed Down, Bohemian Girl	Balfe
Henri Scott.	
Air, Herodiade	Massenet
Eva Grippen.	
Aria, Ballo in Maschera	Verdi
Mario Sammarco.	
a Aria, Boheme	Puccini
b Prayer, Tosca	
Alice Baron.	
Complet, Philemon et Baucis	Gounod
Gustave Huberdeau.	
Concertstück (op. 79) for Piano	C. M. von Weber
(With Orchestra.)	
Ferruccio Busoni.	
Overture, Rienzi	Richard Wagner
Henriquez de la Fuente, Musical Director.	
Duo, Boheme	Puccini
John McCormack and M. Sammarco.	
Aria, Jewel Song, Faust	Gounod
Mme. Carmen-Melis.	
Couplet, Chimes of Normandy	Planquette
Armand Crabbe.	

The singing was of the operatic, dramatic and lyric style, as the respective artists represent it. It does not call for particular mention in Sunday night concerts when opera singers, under the restraint of the evening dress and the concert etiquette, cannot give expression to the roles they represent in their various arias, although they are constantly gesticulating under the pressure of the temperamental influence. Henri Scott kept strictly within the bounds, however, and also handled his excellent voice with admirable control. And the singers generally made acceptable issue as they appeared with the exception of M. Crabbe, who mounds his syllables as if he were devouring them. Besides this his couplet was out of place and belongs to a class of music that might be relegated to cheap concerts.

Busoni after playing the Weber "Concertstück," was compelled by thundering applause to play an encore and delighted the audience with the Liszt "Rigoletto," doing it with such abandon and dash and yet with such fidelity to the operatic truth that Liszt retained in it, that he held the audience spellbound. He was compelled to play the tutti in the "Concertstück" in order to get the orchestra into the rhythmic channel, but did wonders with this archaic five finger exercise. As long as such artists as Busoni will play the "Concertstück" the average run of

pianists will continue it also; but if it is not handled the way he does it, it becomes such a bore as to test our patience beyond silence. He played with an enormous sweep of the keyboard and a disdain of the technic that created a sensation among those who know what the Liszt passage work means taken at reckless tempo. The tone quality he produces is another amazing phase of his pianism—but then what is there now anyway so far as the piano goes, after Busoni? This is a natural question.

#### "Elektra," February 7.

Richard Strauss' "Elektra" was produced, for the second time, at the Manhattan Opera House on Monday night, with the same cast, with the exception of Clytemnestra, the role which was abandoned by Madame Gerville-Reache for the same reasons given by Madame Schumann-Heink when she abandoned it at Dresden, and the role was sung by Madame Doria.

The house was sold out and, to use the ordinary expression, was filled from dome to pit. It was once more demonstrated that the people of New York refused to be guided by the theories of the daily paper music critics, whose two column articles, as they averaged after the first production of "Elektra," seemed to have the very opposite effect intended. There must have been \$12,000 in the house, because it was not what is known as a dead head audience, even many of the dead head critics being absent, which made it rather lonesome.

PRIMO.

#### Madame Szumowska's Chopin Recital.

Antoinette Szumowska, whose interpretation of Chopin's music brought her fame years ago, gave a recital in Mendelssohn Hall, Monday afternoon of this week, at which the program was devoted exclusively to compositions by the Polish composer. Madame Szumowska is blessed with a supple wrist and a poetic fancy and thus the large audience received a thoroughly delightful and correct "reading" of the works on the list, which included the "Nocturne" in E major; ballade in G minor, three studies—C sharp minor, F minor and G flat major; the sonata in B flat minor; three preludes, Nos. 15, 23 and 24, in op. 28; the polonaise in A flat major; two mazurkas, op. 7, No. 1 and op. 33, No. 4. Several encores were added, including one of the waltzes. At this time there is not time to give a more extended review. The recital was originally announced as a memorial to commemorate the one hundredth anniversary of the composer; but this date seems to have brought confusion to several biographers. One gives the date of Chopin's birth as February 22, 1809, and another, March 1 in the same year. Others state the birth occurred a year later.

The Monte Carlo Opera will do the complete "Ring" cycle soon.

#### American Institute Musicale.

Kotlarsky, violinist (his farewell appearance at the institution), and Annabelle Wood, pianist, collaborated in a recital at the American Institute of Applied Music, Kate S. Chittenden, dean, February 1. The Von Ende Violin Choir, a dozen players, constituted a feature of the affair. Kotlarsky played the first movement of the Tchaikowsky concerto, a memorable achievement, and two small pieces by Matheson and Gossec; as encore the Beethoven "Menuet," and in all this he showed his splendid technic and style, which he owes entirely to Herwegh von Ende, his teacher.

Miss Wood played the finale from Henselt's piano concerto, an andante by Grieg, and the Schubert-Tausig military march, with splendid verve and exceptionally artistic interpretation. The violin choir played the overture to "Marriage of Figaro," the larghetto from Beethoven's second symphony, and a romance and tarantella by Hellmesberger, with unity of style and such warmth of expression that attention was theirs every moment they played. An audience crowding the entire floor listened, and the warmest applause showed their appreciation of an exceptionally brilliant instrumental concert. Conscientious attention to the plan of study at this institution brings about such results on which Miss Chittenden and confreres are to be felicitated.

#### The MacDowell Club of Nashville.

The MacDowell Club of Nashville, Tenn., devoted the meeting held Thursday evening, January 27, to music by the late American master. Elizabeth Fry Page gave the introductory talk. Miss Swan and Mrs. L. G. Noel united in the duet "Night at Sea"; Ethel Sullivan, soprano, sang three songs, "My Jean," "Midsummer Lullaby," and "Merry Maiden Spring"; Mrs. Noel played the "Indian Idyl," "Bluettes" and "March Wind"; a quartet consisting of the Mesdames Gamble, Caldwell, McConico and Jones, united in the quartets, "Parting," and "Summer Wind"; Margaret Hoyte played the "Etude de Concert"; Eugene Tavenner played the cello romanza; Mrs. Gamble, soprano, sang three songs, "The Swan Bent Low to the Lily," "Long Ago, Sweetheart" and "A Maid Sings Light"; Kate Compton played the "Eroica" sonata. The accompaniments were played by Guy McCollum, the Misses Paschal and Webb, and Mrs. W. C. Hoffman.

#### Praise for Calzin.

Alfred Calzin's mastery of the piano astounded his audience at Burlington, Ia., on January 24, as may be seen by the following press notice:

Alfred Calzin held his hearers for two hours yesterday afternoon, and could have held them longer, actually spellbound. He is a wizard, and, no doubt, ere many years have passed his name will be as familiar to all as is Paderewski's today. In fact, it seems difficult to point out anything in which his playing is capable of improvement. His technic is perfect and his tone perhaps the best that has been heard here in years. And it is to be doubted that the majority of the audience ever heard piano playing more perfect.—Burlington Hawk-Eye, January 25, 1910.

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BROOKLYN, February 7, 1910.

Beatrice Bowman, the soprano, was a "star" at a recent concert given at the Hanover Club-house in the Eastern District for the benefit of the Endowment Society of Christ Church on Bedford avenue. The concert was arranged and managed by Mrs. John MacArthur. Mrs. Bowman sang "Lo, Here the Gentle Lark," by Bishop, with flute obligato played by Georges Barrere, of the New York Symphony Orchestra. In part second of the concert, Mrs. Bowman sang songs by Pascal, Woodman and Heckscher, and the closing number—"Mad Scene" from "Lucia," in which her lovely pure voice rang out clear and true in the duet with the flute. Pauline MacArthur, pianist, played numbers by Rubinstein, Schumann-Liszt and Schubert-Liszt.

Berta Grosse-Thomason, who is back in Brooklyn after a delightful Southern trip, gave her first pupils' musicale of the season, Saturday, February 5, at the Grosse-Thomason Piano School, 359 Degraw street. More about this event next week.

The Brooklyn Arion gave a matinee at the club house of the society, Sunday afternoon, February 6, at which the Manhattan Ladies' Quartet sang "The Lost Chord" by Sullivan, and songs by Hemberger and Cowen. Carl Fiqué gave an analysis of Schumann's "Pilgrimage of the Rose," which the society will sing at its public concert at the Brooklyn Academy of Music, Thursday evening, February 10. The soloists of this concert include Bella Alten and Clarence Whitehill, of the Metropolitan Opera House, and Berrick von Norden, the young American tenor. The Arion concert, Thursday night, is under the auspices of the Brooklyn Institute of Arts and Sciences. The Institute, in its weekly Bulletin, published the following story upon which Schumann's cantata is founded:

All Nature is rejoicing in the return of spring. Youths and maidens sing its praises; trees put forth their leaves; flowers, their brightest bloom; and even fairies give vent to their joy in dancing and song. But one voice of sadness is heard amidst this general exultation—it is that of a sweet little Rose. From her flowery nook, she has heard the maiden's singing of love; and blooming and

fragrance have ceased to fulfill her idea of bliss. She sighs to be a maiden and to love as maidens do. The Queen of the Fairies endeavors to persuade her that love does not always bring happiness, but the Rose is urgent; and her wish is at length granted. The Queen changes her into a lovely maiden; she gives her a magic rose and charges her to bear it with her on her earthly pilgrimage. As long as she retains this flower in her possession, she is to be shielded from harm and to enjoy the purest of earth's joys; but should she part with it she is at once to forfeit her human existence and resume that of a rose.

Our Rose-Maiden, bearing her guardian or emblem flower in her hand, now sets forth on her journeyings. She is first repulsed by an old crone to whom she applies for shelter, on the score of her having no "character." Her next encounter is with a Grave-digger who is preparing a grave for the young and beautiful daughter of a neighboring Miller. He tells the tale of love forsaken, of a broken heart, an early grave. Our poor Rose sighs—"Alas! does true love bring such sorrow?" Her conversation with the Grave-digger is interrupted by the approach of the funeral procession. A mournful dirge is sung around the grave of the Miller's fair daughter, and the Rose mingles her voice with those of the friends and relatives who are bemoaning their loss.

This sad duty fulfilled, the Grave-digger has leisure to perceive that the stranger-maiden is young and lovely; he offers her a shelter for the night, which she gladly accepts, ending her first day's pilgrimage with thanksgiving, but hearing in her dreams the voices of her early companions, who beg her to return to Rose-land and to avoid the griefs that an earthly pilgrimage must necessarily entail on her.

During the night the Grave-digger has bethought himself of a charming arrangement. He had been struck with the resemblance between "Rosa" and the only daughter whom the Miller and his wife are mourning, and he determines to introduce her to the old couple, hoping they may feel inclined to adopt her in the place of their loved one. His plan meets with success: Rosa is adopted by the Miller, is wooed in due time and wedded by the son of his neighbor, the Forester. At the end of a year a sweet babe comes into the world to bless the union; and now it would seem that Rosa has indeed reaped all that was promised to her from her careful holding of the magic rose. The purest of earthly joys were promised to her. She has been daughter, wife, mother—what can she lack? Only to ensure perfect safety and happiness to one whom she loves. She therefore places the rose in the hand of her own babe and fades away; not, however, into Rose-land, but thither where the Angels bear her!

#### TILLY KOENEN AT THE PHILHARMONIC.

One of the most interesting sets of the Philharmonic Society's concerts of this season took place Thursday evening, February 3, and Friday afternoon, February 4, at Carnegie Hall, when Tilly Koenen was the soloist at both occasions, in Beethoven's "Ah, Perfido" aria, Strauss' "Hymnus," Fiedler's "Die Musikantin," and Wolf's "Er Ist's."

Miss Koenen's prodigal gifts of voice and boundless measure of interpretative ability have become almost a proverb in the cultured music centers of Europe and America, and there is no need at this late day to describe her art in detail to that sophisticated part of the public which never misses the chance to enjoy the concert appearances of this remarkably talented woman. In Beethoven's great scena and aria, Miss Koenen had full scope for the display of her entire resources, and in opulence of tonal volume, power of dramatic characterization, and sensing of the noble, epic style of delivery required, she fulfilled every artistic demand imposed by the very highest standards. Strauss' impressive "Hymnus" was another number deeply felt by both the performer and her listeners. A wealth of emotional temperament and suggestive imagination lay behind the moving publication which Miss Koenen gave this Strauss gem. Fiedler's song, "Die Musikantin," has a

picturesque idea for its word plot, and it was a pleasure to note how perfectly the singer blended the text values with the purely musical and vocal ones. Fine musicianship and unconventional harmonic sense are the distinguishing traits of the Fiedler piece. Wolf's "Er Ist's," with its pulsing verve and its fine uplift at the end, found a most understanding and sympathetic interpreter in Miss Koenen, and finished her part of the concert with such élan that half a dozen recalls forced her to return to the stage that many times and bow her grateful acknowledgments.

The orchestral section of the program showed the regenerated Philharmonic Society at its very best. The men played with splendid spirit and lovely tonal quality under the masterful baton of Mahler. Schumann's D minor symphony, the opening number, had been done here previously this season by the organization, and showed the same finely worked out reading as we were vouchsafed on the former occasion. Mahler puts so much light and shade into the work that its many bare spots of orchestration are hardly noticeable in his fascinating reading. Strauss' "Don Juan," with all its poetry and passion, and its transcendental orchestral brilliancy, never sounded better here than at the two performances last week. The "Tannhäuser" overture wound up the concert finely and familiarly.

#### Otto and Marie Meyer Play to 1,200.

Large audiences are attending the concerts given by Otto Meyer and his sister, Marie Meyer. At Valparaiso, they played before an audience of 1,200. Following are a few press notices:

Otto Meyer was received with the greatest enthusiasm. He displayed artistic ability and a delicate musical temperament. His execution was brilliant, and all of his numbers were given with splendid expression. Mr. Meyer was accompanied by his sister, Marie Meyer, who is an accomplished pianist and an accompanist who is extremely sympathetic. She has a most delicate touch and in the Liszt rhapsodie displayed unusual ability.—Kalamazoo Evening Telegraph, January 19, 1910.

To have heard Otto Meyer last evening was to have realized as never before the grandeur and soulful harmony possible in the violin when in the hands of an artist who can unhesitatingly be placed in the front rank of present day violinists.

Mr. Meyer's technical command of the instrument is absolute. Every tone was perfect in its detail, which is such an important essential in the correct playing of the violin, and is too often lacking in the majority of performers.

Marie Meyer was the accompanist, and never did two musicians work in more perfect harmony. She displayed the highest perfection of the pianist's skill.—Daily Vidette, Valparaiso, Ind.

Beautiful melodies he wove, placid as peace and having the sweet, delicate tones only produced by an artist. His instrument was cajoled into a sighing, lisping, whispering soul, one moment freighted with the bitter, sorrow laden tones of despair, then bounding forth in a majestic ring of triumph, vying with the celestial harmonies of another sphere.

Marie Meyer, a sister of the violinist, accompanied him on the piano and contributed a number of splendidly interpreted solos. Miss Meyer is an extremely talented pianist.—Kalamazoo Gazette, January 19, 1910.

A costly theater ticket was the first one sold for the Jenny Lind concert in New York in 1850. It brought \$650, and was bought as an advertisement.—Wabash, Ind. Plaindealer.

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## BLOOMFIELD ZEISLER'S RECITAL.

Fannie Bloomfield Zeisler, one of the most popular pianists that ever appeared before American audiences, gave her annual New York recital at Carnegie Hall last Saturday afternoon, February 5, and, as usual, filled the house from pit to dome with an applauding, cheering crowd of listeners, who at the end of the program seemed bent on lengthening the advertised single recital into two on the spot. The list of pieces that called forth this cumulative and climaxed enthusiasm was as follows:

Rhapsody, op. 29, No. 2.....	Brahms
Musnet, E flat major.....	Beethoven
Chorus of Dancing Dervishes, from The Ruins of Athens.....	Beethoven-Saint-Saëns
Turkish March, from The Ruins of Athens.....	Beethoven-Rubinstein
Variations Sérieuses, op. 54.....	Mendelssohn
Sonata, op. 35.....	Chopin
Ballade, op. 24.....	Grieg
A la Gavotte (No. 2, from En Soirée, op. 84).....	Schuetz
(Dedicated to Mrs. Zeisler.)	
Le Retour, op. 134.....	Chaminade
(Dedicated to Mrs. Zeisler.)	
Si oiseau j'étais (No. 6, from 12 études, op. 2).....	Henselt
(By request.)	
The Juggleress (No. 4, from 6 fantasias, op. 52).....	Moszkowski
(By request.)	
The Erl King.....	Schubert-Liszt
(By request.)	

It is absurd to say, in the fashion of some comfortable reviewers, that Madame Bloomfield Zeisler's art finally has reached its full maturity and now is in the very flower of its ripeness. The fact is that this really great and undeniably unique piano exponent arrived years ago at the stage of mastery just indicated, and maintains her position there with unabating ease and sureness. She is unique, because she is the only woman pianist who, unaided, ever filled Carnegie Hall from parquet to gallery with an audience in which every member, except music reporters for the press, paid for his or her seat. Naturally enough, such a phenomenon could not occur unless New Yorkers felt that in Madame Bloomfield Zeisler they were dealing with one of the elect in the piano playing peerage, and it is another proof of her uniqueness that in all her scores of appearances here she never has allowed her performances to fall below the tremendously high standard of achievement expected of, and invariably accomplished by, her.

Many other players who were contemporary with Madame Zeisler in the earlier stages of her career now are regarded as being old fashioned, and when occasionally they venture into the recital limelight they undergo the doubtful pleasure of being told that they are typical representatives of a period faded and gone forever. Fortunately for herself as well as for art, Madame Zeisler was gifted with too much intellectual stimulus to remain identified solely with any one school or style of pianism, and she set herself to analyzing and studying the newer manifestations as fast as they appeared, and making herself masterfully conversant with those elements of them which became a permanent part of the development and evolution of piano playing. Thus this progressive artist contrived to be always abreast of the times, and that is why she is able, in these days of transcendental keyboard deeds, to

hold her own with the best of her colleagues, mentally, musically and technically.

Another reason for her unbounded popularity lies in the fact that Madame Zeisler understands subtly the great secret of instructing her listeners without letting them know they are being taught; of making her programs "historical" without rendering them one sided or monotonous; and of supplying legitimately an ingredient even for that portion of the general public which frankly prefers enjoyment to erudition. If more great interpreters of the piano literature practised (and really felt in sympathy with) such beneficial eclecticism as Madame Zeisler demonstrates, then THE MUSICAL COURIER never would find it necessary to bemoan the unprofitableness of most piano recitals as compared with the money making potency of numerous brutalized forms of entertainment whose financial receipts this paper publishes from time to time as a reproachful example to the American people. Pianists like Madame Zeisler are an ennobling and uplifting moral as well as musical force in our public life, and the circumstance that this remarkable woman is proud to call herself a native of our land should fill her musical countrymen with a thrill of satisfaction at the thought that a generation which is supposed to be devoted slavishly to sordid and mercenary ambitions can produce in art such a commanding personage, imbued with only the highest ideals and loftiest aesthetic aspirations.

What boots it to talk of Madame Zeisler's melting and multicolored tone and of her technical equipment on the piano, that bewildering array of dazzlingly perfect scales, arpeggios, double notes, passages, and wrist mechanics? It is not with intrinsic pyrotechnical feats of speed, endurance or brilliancy that Madame Zeisler compels admiration and affection, but through the manner in which they are made subservient to artistic impulse and direction, and forced, despite themselves, to take part as interpretative means in the general organic and musical unity of the whole presentation.

Brahms' rhapsody was a notable example of Madame Zeisler's finest gift—her ability to combine rare analytical power with picturesque nuances of tone and dynamics that make the performance a delight to the emotions as well as to the mind. These same traits came to the fore impressively also in the Mendelssohn variations, and the Beethoven numbers, the "Ruins of Athens" transcriptions revealing, besides, a striking vein of poetical fantasy, which proved the player's grasp of the historical significance contained in the music's title and purpose. The Chopin sonata was a frank exposition of the more robust tonal passions, and Madame Zeisler here plunged into her performance with a vim, an abandon, and a power of pictorial characterization which no one would have deemed possible from a woman two or three decades ago. The Grieg ballade, one of that master's deeply felt works in the larger vein, had a broad and singularly moving reading at the hands of Madame Zeisler, completely refuting the foolish belief in some quarters that Grieg cannot be made to sound impressive. The Schuetz music was played con amore.

The manifold charms of sprightliness, humor, dash and whimsicality which Madame Zeisler put into the Chaminade, Henselt and Moszkowski numbers should not be described in the pat terms of conventional musical criticism.

It is hardly necessary to say more than that the trio of pieces was greeted with veritable salvos of applause and each one of the three had to be repeated. The Schubert-Liszt "Erl King," always one of Madame Zeisler's most graphic piano presentations, started the appreciative hubbub mentioned at the beginning of this article, and became directly responsible for the rain of encores that followed. The present reviewer stayed long enough to hear Chopin's "Minute" waltz, a piece by Debussy and Chopin's A flat polonaise, and when he left the hall the demonstrative mob was urging on Madame Zeisler to further friendly donations in the shape of unprogrammed "extras."

It was an afternoon of art always to be remembered, for never during her long career has Madame Zeisler vouchsafed New York music lovers a more monumental proof of her superb pianistic and interpretative powers.

## Florence Austin in the West.

Florence Austin gave a violin recital at Morningside College Conservatory of Music, Sioux City, Ia., January 28, and January 27 gave one for the Thursday Musical of Minneapolis, these being re-engagements, the result of her fine success last year. She was in good form, had excellent accompanists (Jasin Moore and Wilma Anderson-Gilman, respectively), and so made a deep and lasting impression. Two press excerpts are reprinted:

The Thursday Musical enjoyed a rare treat yesterday afternoon when Florence Austin appeared before the club in violin recital. Always a gifted performer, she has brought back from her foreign study a remarkable virility and sweetness of tone, mastery of technique and sureness of attack.

Miss Austin won her audience as much by the charm of her personality as by her skillful playing. Her opening number was a Handel sonata which gave her opportunity to display the brilliancy of her execution as well as her power of feeling. Italian masters, which are now being revived, were represented on her program by Viotti's concerto, A minor, No. 22, and Fiorillo's concert etude. Fiorillo's etude was one of a group of four numbers which included Bach's minuet, Saint-Saëns' prelude from "The Deluge" and Schubert's "The Bee." So enthusiastically were the numbers received that Miss Austin was obliged to respond with an encore.

Of her second group of numbers, "Midsummer," by MacDowell, met with the greatest popular approval. \* \* \* Miss Austin's last number was the beautiful "Zigeunerweisen," by Sarasate, which she played with the finish and expression of an artist.—Minneapolis Tribune.

The largest audience that has attended the Thursday Musical this season crowded the Unitarian Church yesterday afternoon to hear the artists' program given by Florence Austin, violinist, and Frances Vincent Coveny, soprano. Of the six groups on the program Miss Austin contributed five, her numbers extending chronologically from Viotti and Handel to MacDowell and affording rather a comprehensive glimpse of many styles of composition for the violin. The Handel violin sonata began the program, followed by Viotti's concerto in A minor, Philip Emmanuel Bach's minuet, a concert etude of Fiorillo, the prelude from Saint-Saëns' "Deluge," Schubert's "The Bee," and arrangement of MacDowell's "Midsummer," a Musin paraphrase of a Radoux "Parole du Cœur," Prume's "Arpeggios" and Sarasate's "Zigeunerweisen."

Miss Austin was the recipient of much applause from the members of the Musical and was encored—a rare thing in the Musical programs—after her third group that finished with the Schubert number. She played with much taste, and was particularly happy in the purities of the older forms.—Minneapolis Journal.

## "Vision of Salome" in Demand.

Owing to many requests for an evening performance, R. E. Johnston has arranged for Maud Allan to dance and interpret the "Vision of Salome," also a miscellaneous program, on Tuesday evening, February 15, at Carnegie Hall. Miss Allan left Thursday morning for Philadelphia, Washington, Milwaukee, St. Paul, St. Louis, Cincinnati, and will return to New York about February 14. Her tour is under the management of R. E. Johnston.

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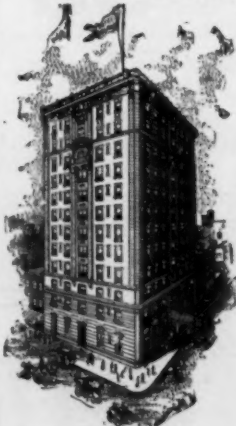
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**Rudolph Engberg, a Popular Baritone.**

Rudolph Engberg, the popular baritone, is one of the younger singers, who has met with a meed of success commensurate with his efforts along the lines of serious study. Since his return from Europe he has occupied a distinctive place in the musical life of Chicago and recently gave a successful recital at the Chicago Music Hall, which was warmly commented upon by the local press. Mr. Engberg possesses a voice of pleasing quality which has been perfected by years of work under the best masters both of this country and Europe, where he studied in Berlin, Paris and London. He is a fluent linguist as well, and sings with equal familiarity in Swedish, Italian, French, German and English, and the ease and distinct



RUDOLPH ENGBERG,  
Baritone.

enunciation which makes his singing so enjoyable are due in part to this fact. Mr. Engberg's reputation was made in this country three years ago when he made a tour of the principal cities, meeting everywhere with deserved success. On this tour he made a host of friends and admirers, a fact to which his numerous return engagements will testify. During his stay abroad he sang in the leading cities of the Continent, where he repeated his American triumphs, and during the present season he has been singing constantly. He is in especial demand for private musicales and salon work, for which his high interpretative abilities have peculiarly fitted him. Indeed a strong

factor in his success is the intelligence with which he succeeds in bringing the context of the text of the song to the listener.

Concerning his recent recital at Music Hall, the Chicago Tribune of November 5, 1909, had the following to say.

Mr. Engberg possesses a tone of much beauty, and has put the emphasis upon the reading of the texts primarily, and thus is able to project many telling points in consequence. Several of the songs were exquisite.

**Other notices read:**

Mr. Engberg disclosed himself as an artist of serious aims, and his voice is of sympathetic quality. He brought new interest to the works of Schubert, Sibelius and Brahms.—Chicago Record-Herald.

Mr. Engberg has a flexible voice, which shows thorough training, and in the Mozart number displayed his gifts to the best advantage.—Chicago Examiner.

Rudolph Engberg, the baritone, gave an unusual recital at Music Hall last night, presenting songs which were in the main unfamiliar to the public. He was eminently successful, his program showing discrimination and excellent taste. He has a baritone of great range and pleasant quality, which is essentially lyric, being both flexible and agreeable. He gave an excellent performance of a group of French songs, bringing out all their grace and elegance.—Chicago Journal.

**Paulo Gruppe's Tour.**

Paulo Gruppe, the popular young cellist, has gone on a tour which will include Detroit, Grand Rapids, Chicago, Kansas City, St. Louis, several points in Kansas, and will return by way of Cleveland and Buffalo. Mr. Gruppe's appearance in Philadelphia, at a concert given by the Young Men's Hebrew Association on January 24, was one of the interesting features of the season. The Philadelphia Evening Bulletin commented thus:

The first appearance in this city of Paulo Gruppe, a young Dutch cellist, was another interesting feature of the concert. He appears to be scarcely more than eighteen years of age, and he showed remarkable skill of execution in Beethoven's "Variations Symphoniques" and in selections from Gabriel Fauré and Saint-Saëns. His rendering of Paganini's "Vito," played as an encore, was perhaps his most enjoyable performance.

**Isabella Beaton's Royal Souvenirs.**

Isabella Beaton, the remarkably gifted American woman who has pleased not only the most refined, cultured and exclusive members of the Old World royal families, from whom she has received valued souvenirs in recognition of her high attainment, but who has also captivated and held in breathless attention the large and varied audiences which greeted her everywhere on her Western tour.

In both her piano playing and her compositions there is a deep human sympathy which appeals to people of all ranks and classes the world over. One of the best known of her piano works is a graceful "Ländler," so simple in point of technical difficulties as to be within the reach of any third or fourth grade piano student, but so sponta-

neous and attractive as to give pleasure even to the greatest musicians and artists.

The following are a few recent comments on this work:

The "Ländler" is a charming composition.—Dr. Percy Goetschius, New York.

The "Ländler" impresses me as being an extremely well constructed piece of musical writing.—Wilson G. Smith, Cleveland.

Your "Ländler" appeals to me much. It would make a good number for small orchestra.—Frederick Stock, Chicago.

I have received your very charming composition for piano named



ISABELLA BEATON.

the "Ländler." The composition is most beautiful and I shall surely include it in my repertory.—Pepito Arriola.

The "Ländler" is a most charming composition.—Algernon Ashton, London.

I have been intensely interested in playing the piece on the piano. It is just good for the idea of the Japanese. All my countrymen, I believe, will highly appreciate your work.—Shoji Iwamoto, Tokio, Japan.

Strauss' "Salome" has been translated into six languages for operatic production.

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## THIRD VOLPÉ ORCHESTRA CONCERT.

Arnold Volpe and his admirable orchestra of young and inspired players gave the third in their series of four concerts last Sunday afternoon, February 6, at Carnegie Hall, and presented this tasteful and well balanced list of compositions:

Symphony, G major, No. 13.....Haydn  
Aria, Arrivez vous d'un Noble Courage,  
from Iphigenie in Aulide, Gluck  
Serenade for String Orchestra, Op. 48.....Tchaikowsky  
I. Pezzo in forma di Sonata.  
II. Walzer.  
III. Elegie.  
IV. Finale (Tema Russo).  
Overture, Tannhäuser.....Wagner  
La Fiancée du Timbalier.....Saint-Saëns  
(Ballade de Victor Hugo.)  
Rakoczy March.....Berlioz

The work of the Volpe Orchestra no longer is in the experimental stage, and that body now must be reckoned with as one of the large and potent musical forces of the metropolis. With performances so carefully rehearsed and so brilliantly achieved as those given last Sunday, Mr. Volpe can indeed feel that his efforts have borne worthy artistic results, and if his energy and ambition continue, the time seems bound to come when these con-

certs will be on a self-supporting basis by virtue of spontaneous public patronage. It is a mystery why every one interested in first class orchestra work does not attend the Volpe Sunday course at Carnegie Hall. Misguided persons who go to other Sabbath concerts, where wooden conductors beat time mechanically and butcher the classics, are acting against the cause of good music and discouraging the best class of music lovers (the kind that attends the Volpe and Philharmonic series) in their attempt to give this city a high grade of orchestral interpretation.

The Haydn symphony could not possibly have been played with more grace, finish, tonal charm, and infectious spirit than Mr. Volpe and his men put into that stimulating work. In all sections of the orchestra, the technical precision and smoothness of phrasing were a constant delight.

Tchaikowsky's all too rarely heard serenade for string orchestra was a virtuoso reading of the Volpenians, and the lovely waltz, in particular, made such a hit that it had to be repeated. The whole suite (which it really is) was imbued by the conductor with the full wealth of color and dynamic and tempo nuances which the picturesque little work requires.

The "Tannhäuser" overture had splendid weight and dignity. Berlioz's brilliant "Rakoczy March" ended the program resoundingly and its pulsing rhythm stirred the audience to vociferous enthusiasm. It should be mentioned that Mr. Volpe conducted all his numbers from memory.

Louise Kirkby-Lunn, that rich voiced and exceptionally musical contralto, added greatly to the enjoyment of the occasion with her vivid and dramatic delivery of the Saint-Saëns composition, and her noble, classical style in Gluck's fine old "Iphigenie" aria. Both kinds of singing seemed to suit Madame Lunn equally well, and showed her wide range in vocal technique and all the subtleties of interpretation. The opulent tints of her voice, its resonance, flexibility and superbly artistic management, all are in evidence on the concert stage even more markedly than when Madame Kirkby-Lunn sings in opera. The listeners acclaimed her rapturously as an old favorite and a lasting one.

### Baldwin Organ Recitals.

Samuel A. Baldwin resumed his organ recitals at City College, 139th street and Amsterdam avenue (Subway to 137th street), January 2. This day was of special interest because of the procession of seniors in gowns, followed by President Finley's baccalaureate address. Bach's big toccata in F was played by Professor Baldwin in such manner as only he can play it, and the pedal technique alone stunning the average organist. Bossi's scherzo in F displayed his fleet fingers, and Bellair's "Epic Ode" completed the program. February 2 brought two little pieces dear to the heart of all Americans, MacDowell's "To a Wild Rose" and "A Deserted Farm," which shone in their modest unpretentiousness far above some of the big things played. Chopin's military polonaise, like the MacDowell pieces, was heartily applauded, and a festive

march by Faulkes closed the program. February 6 was noteworthy because of the display of the organ through the medium of Wagner's operatic music; the instrument seems at its best in this, not to mention organist Baldwin's all embracing technique. The prelude to "Rienzi" and "Tristan and Isolde," the "Liebestod," "Prize Song" and "Walhall Scene" were played, as well as three short pieces from "Tannhäuser." All these received fine public acclaim, and rightly, for their performance was something to be remembered. Preceding them Bach's prelude and fugue in E minor, and Merkel's concerto adagio were played. Programs for February 9 and February 13 follow:

### FEBRUARY 9, 4 O'CLOCK.

Concerto in C minor.....Handel  
Barcarolle in E minor.....Faulkes  
Prelude and fugue in G major.....Bach  
Nocturne, Midsummer Night's Dream.....Mendelssohn  
Marche Funèbre et Chant Seraphique.....Guilmant  
Pastorale in E.....Lemare  
Concert piece in C minor.....Thiele

### FEBRUARY 13, 4 O'CLOCK.

Concert Overture.....Faulkes  
Spring Song.....Lemare  
Prelude and fugue, E minor.....Bach  
Cantilene.....Salome  
Grand Chorus.....Salome  
Berceuse.....Shelley  
Suite Gothique.....Boellmann

Professor Baldwin announces a series of four public lectures in the great hall on Monday afternoons, February 14, March 14, April 11 and May 9 at 3:15. The subject of the lecture on February 14 will be "The Story of the Song."

### Prof. Heermann to Go Abroad.

Prof. Hugo Heermann has accepted the invitation of the mayor of Vienna to be present there at the end of March for the celebration of the fiftieth anniversary of the founding of the Vienna Philharmonic Society. After the festival, Professor Heermann will go to Berlin and open a studio there from April to July for advanced pupils. Many of his former students hold enviable positions in the violin world, notably E. Wollgandt, concertmaster of the Leipzig Gewandhaus, Bronislaw Huberman, Jan Hambourg, Elsie Playfair, etc. Professor Heermann's son, Emil, will take his father's place in future as concertmaster of the Cincinnati Symphony Orchestra.

### Schubert Anniversary Concert.

Margaret Goetz gave her annual Schubert concert at the First Unitarian Church, Los Angeles, Cal., on January 31. Her programs for the past twenty years represent about three hundred of the master's songs. Mrs. W. J. Kirkpatrick, soprano, was one of the assisting artists.

### Hamlin's Second Chicago Recital, February 27.

George Hamlin will give his second and last Chicago recital of the season on February 27 at four o'clock, in the Grand Opera House, the first since his return from his six weeks' successful tour on the Pacific Coast where he gave twenty-two concerts.

### Tina Lerner for Ann Arbor Festival.

Tina Lerner, the Russian pianist, has been engaged as soloist for the Ann Arbor Music Festival in Ann Arbor, Mich., on May 20.



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NEW YORK, February 7, 1910.

The McIntyre chamber music series of concerts ended with that of February 5, at the Hastings residence, with this program:

Trio in G minor ..... Smetana  
Songs, French and German.  
Edith Chapman Goold.  
Duo, Sonata in D major ..... Rubinstein  
Songs, American composers.  
Edith Chapman Goold.  
Trio, Walzer-Märchen ..... Schuetz

Joseph McIntyre, the pianist and organizer, through these concerts has given New Yorkers a taste of his quality and leaped into the forefront. Programs constructed with dignity, performed with artistic interpretation, the piano part especially, were some of their characteristics; it needs but a larger public appearance to put Mr. McIntyre into the sphere in which he belongs. Mrs. Chapman-Goold's singing was full of warmth and permeated with intelligence, her French and German being that of the cultured native of those countries. Dramatic impulse, quiet dignity and mobile features mark her singing, and led to hearty applause after Foote's "There Sits a Bird." She tactfully sang as encore her host's (Hastings') song, "My Love Is Like a Red, Red Rose," the accompaniment of which McIntyre skillfully transposed a half tone lower—worthy of mention as going to show what manner of musician he is.

\*\*\*

The second concert of the Marum Quartet at Cooper Union was a Schubert program, consisting of the quartet in A minor, quintet in C major, and four songs sung by Max Heinrich, baritone. The so called "Forellen" quartet was heard with real interest, especially the lovely variations, played with such unity and warm yet chaste expression. Mr. Heinrich sang and played as though he loved to do it and was good for another half century of the same, but he should not sing English, as he did in one of the songs. He had to give an encore. The evening was bad, but found a large audience on hand, and utmost appreciation was expressed with the melodious music of the evening and the manner of its performance. The third concert is set for March 10.

\*\*\*

Madame Newhaus continued her chamber musicales in

the Myrtle Room, Waldorf-Astoria Hotel, February 5, Hugh Allan, baritone, and the Holland Trio giving the program, Florence Hinkle being prevented from appearing. Inez Barbour sang modern songs in her place. Mr. Allan was a great favorite from the start, having to repeat Madame Newhaus' new song, "A March Morn," which took well with the audience. Most of his numbers were from modern operas, and following his last appearance he sang "Just a Little While," by Harris. Madame Newhaus gave some historical bits relating to the life and work of various noted composers. The next musicale is planned for March 5.

\*\*\*

Hallett Gilbert's musicale, Hotel Flanders, February 1, was a success. The program opened with the Kahn Trio, composed of Marion, Gordon and Erminie, pianist, violinist and cornetist respectively. Blanche K. Arnold then sang four contralto songs, "Youth," "Cradle Song," "Doubt Thee?" and "Two Roses." Master Gordon played a violin piece by Leonard, followed by three songs still in manuscript by Gilbert, "Adrift," "My Sea" and "The Awakening," the composer singing them, to the delight of the audience. These songs are among the best he has written and should make their way, inasmuch as they are melodious, singable and effective, the work of a composer who is a singer. Erminie Kahn next played Rubinstein's melody in F on the cornet, with expression and refined tone, and Vivian Holt sang Gilbert's "Spanish Serenade," "The Raindrops," "Night" and "Ah! Love but a Day," accompanied by the composer. This she did so exquisitely that she was later asked to sing them again, as was also Mrs. Arnold. Among those present was Victor Baillard, Percy Hemus, Effie Stewart, Max Fischer and Mrs. Fischer, Mrs. William H. Neidlinger, Dr. Carter Cole, Mary Cawin, Claude Warford, Lida Young, Paul Turner, Rollie Borden-Low, Raymond Carpenter, Mrs. Lester E. Eyre, Florence Turner Maley, Dr. Longacre, J. Stuart Compton, Guy Holt, Zilpha Barnes-Wood, John Murphy, Mrs. Graves Watson, Dixie Hines, Mrs. Cile, S. M. Milliken, Miss Maroney, and some professional people who came later were Edith Bradford, Laura Bush, Eda Bruna, Lillian Lawrence, Edward Brigham, Lucelle Le Verne, George S. Spencer, Henry Stanford, Edmund Breeze. A collation was served at the close of the program, many remaining until 2 a. m.

\*\*\*

Israel Katz, violinist and teacher, a Schradieck pupil, gave his annual concert at Tammany Hall January 28. He played Vieuxtemps' ballade and polonaise with much expression and splendid rhythmic swing, and some pieces by Wieniawski, Schubert and Nachez were most effective. Many recalls and immense floral pieces showed how popular he is. His boy pupil, Max Rosenzweig, played Rode's eighth concerto with quite astonishing tone and technique; George Levin and Jacob Schwartz also playing well. Sophia Garfunkel and Eva Rombro-Krantz, sopranos, pleased the audience, Master Rovinsky, pianist, showing talent in the "Rondo Capriccioso."

\*\*\*

The twenty-eighth public service of the American Guild

of Organists took place at Grace Church, Brooklyn, February 2, under the musical direction of Frank Wright, Mus. Bac., A. G. O., organist and choirmaster; Rev. J. Nevitt Steele, Mus. Doc., precentor. The music was sung by a choir of 100 voices, with an orchestra of strings, three French horns and two cornets. The guild members assembled, many of them appearing in their official guild gowns, following the clergy into the church, in dignified procession. This was the program:

Concerto in F ..... Rheinberger  
Organ and Orchestra.  
Wm. A. Goldsworthy, organist.  
Psalm CL ..... Barnby  
Magnificat in E flat ..... Barnby  
Anthem, Psalm CXXXVII ..... Gounod  
Interlude, Sursum Corda ..... Elgar  
Organ and Orchestra.  
T. Allen Cleaver, organist.  
Solo, Let the Bright Seraphim ..... Handel  
Song by fifty boys.  
Cantata, Hymn to the Creator ..... Bridge  
Postlude, Alla Schumann ..... Gullmann  
Organ and Orchestra.  
Warren R. Hedden, organist.

The soloists were Master Frank McRoberts, soprano, and Lloyd Rand, tenor. S. Lewis Elmer, A. A. G. O., played Rheinberger's "Pastoral Sonata" before the procession, and Gottfried H. Federlein, F. A. G. O., played Salome's grand choros in A, following the recessional. Replying to inquiries regarding the American Guild of Organists: The American Guild of Organists was founded in 1896 and is operated under charters granted by the Board of Regents of the University of the State of New York. It is an examining body formed on the model of the Royal College of Organists, of London, England. The membership is approximately 800, scattered all over the United States and Canada. Its objects are: To increase the efficiency of organists by a system of examinations and by the fostering of solo organ playing. To provide opportunities for intercourse among organists, for the discussion of questions of interest connected with their work, and for hearing model performances of sacred compositions. The church was filled to its utmost capacity, and the service reflected much credit on those responsible for its carrying out. Representative organists from various portions of the country were in the procession.

\*\*\*

Emma Thursby's fifth Friday afternoon musicale, in honor of Mlle. Alda, of the Metropolitan Opera Company, was attended by many, who were delighted to meet the charming artist. Bogea Oumiroff, the Bohemian baritone, gave pleasure by his singing of Bohemian songs, accompanying himself at the piano. Frederick Gunster sang, and interest was shown in the singing of two Thursby artist-pupils, Alita Parker and Grace Kerns. The coming Friday afternoon the guests of honor are to be Jane Noria, Liza Lehmann and Mrs. Milward Adams, the last named of Chicago. Among those present were: Mlle. Alda, Monsieur Oumiroff, William Armstrong, William C. Carl, Mrs. William Gaynor, Mr. and Mrs. Harold Graeme Cortis, Mrs. Francis Westervelt Tooker, Herbert Bedford, Mrs. Gerrit Smith, Wyntje Smith, Mrs. Delavan Baldwin.

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"The Flonzaley Quartet need fear no rival in this country today."—Philip Hale, in Boston Herald, Jan. 8, 1909.  
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the Misses Pruyn, Mr. and Mrs. Tabor Sears, Douglas Jeffrey Wood, Mrs. De Puyster Ricketts, Mrs. Albert J. Weber, Miss Mellen, General and Mrs. Joseph Cooke Jackson, Wesley Bigelow, General and Mrs. Burnett, Mrs. Peter Burnett, Chatir Bey, Mr. and Mrs. Christian Kriens, Mr. and Mrs. George Borroughs Tousy, Mrs. Charles Lee, Mrs. Albert W. Harris, Miss Harris, Albert Alonzo Brockway, Mr. Van Brunt Pearce and Mrs. Richard Udall Clark.

A musical program of the Women's Philharmonic Society, Amy Fay, president, February 5, had on it piano and violin numbers by Ernest and Elfriede Stoffregen; a tenor aria sung by Charles Bassett, and choruses sung by the society's women's chorus, Henrietta Speke-Seeley, conductor. Louise E. Phillips was chairman of the committee.

Walter Henry Hall, organist and conductor of the University Chorus, and Alfred Dunlop, tenor, were associated in the last concert given at Columbia University, St. Paul's Chapel. Choral works by Palestrina, Handel, Mendelssohn, Bennett and Gounod were sung. February 8 William J. Kraft, Mus. Bac. F. A. G. O., played an organ recital in the series, Reger's fantasia on B-A-C-H, among other things. Mr. Hall and Mr. Royer (violinist) are associated in the next affair, February 15, at 4:15 p. m., and the public is invited.

Eva Emmet Wycoff, head of the vocal department, Wells College, Aurora, N. Y., has been in New York. At a gathering in her honor at the Agnes W. Osborne studios, she sang the Dvorák song cycle. The accompanist was Madge Widenham, of the piano department of Wells College. Miss Wycoff's voice is fresher than ever, and her singing gave great pleasure. She sang for the Morning Musicales of Syracuse last month and the Herald of Syracuse said: "Miss Wycoff's singing proved a decided treat; her voice is of great brilliancy and purity and she sang with rare expression and beauty of style."

John Finnegan divided honors with Florence Hinkle at a recent concert of the Arion Society, three papers saying if him:

John Finnegan, tenor soloist in the "Hymn to the Madonna" and later in the aria from "La Bohème," was especially good, and sang the high C with refreshing ease and purity of tone. He was obliged to sing encores.—Staats-Zeitung.

One of the most satisfactory numbers of the evening was the "Hymn to the Madonna," by Krenner, which was faultlessly sung by the tenor soloist, male chorus and orchestra, and later on with the aria from "La Bohème." Mr. Finnegan succeeded in awakening enthusiasm.—Herald.

John Finnegan, the tenor soloist, sang the aria and the tenor solo in the hymn excellently, and reaped hearty and well-deserved applause.—Morning Journal.

Marie Cahill is winning praises on the Pacific Coast. Including Miss Cahill and Miss Mooney, Parson Price has five others in the company engaged in giving "The Boys and Betty." It will be news to comic opera goers to hear that Mr. Price first brought out Miss Cahill in oratorio, singing in "The Messiah" and "The Creation." Bonnie Maude has just made a hit as Juliet in Bermuda (vaudeville performance), the papers especially speaking of her beautiful diction and voice.

Clara Flemming, of 138 Winthrop street, Brooklyn, has recently issued cards, being an experienced teacher and excellent pianist.

Mary Henry, violinist, and Miss Del'Puy, pianist, united in a studio recital at Monclair, N. J., last week, this being the former's debut there. Portraits of both artists appeared in the Montclair edition of the New York Herald.

Henry Klein's violin pupils, Julius Wetzler and Horace Hoffmann, took part in a social and musical affair at Public Schools 24 and 46, receiving congratulations on their progress.

Cornelia Meysenheym's vocal pupils sang at a studio recital, Lincoln Arcade, last week, showing the good results of the teaching received through this experienced singer and teacher.

Dr. F. A. Dunster, principal of the Dunster School of Music, Mobile, Ala., who is known to many New York musicians, sends THE MUSICAL COURIER programs of the first three public recitals. The first is an organ recital by himself at Christ Church, of which he is organist and choirmaster; the second a piano recital by Carol Rebe Leinkauf, and the third a recital of vocal solos and choral music. Dr. Dunster is recognized as a leading organist and composer of the South, and received his degree of Mus. Doc. from the University of the State of New

York, Grand Conservatory of Music, Dr. E. Eberhard, president.

Moritz E. Schwarz's organ recitals Wednesday afternoons, at 3:30, at Trinity Church, find interested listeners on hand. February 2 he played pieces by Bartlett, Mendelssohn, Ashmall, Faulkes, Guilmant, Rheinberger, Wolstenholme and Beethoven.

T. Scott Buhman, F. A. G. O., will give a free organ recital in Adams Memorial Church, 205 East Thirtieth street, Monday evening, February 14, at 8:15. The soloist is W. Stuart Thompson, violinist. The program will include among other numbers the "Parsifal" prelude, Dvorák's "Humoreske," Guilmant's "Allegro vivace," a Bach chorale, and Boellmann's "Minuet Gothique."

The program for the fourth matinee of the season to be given by the American Academy of Dramatic Arts will include the first presentation in this country of Sudermann's one act play, "The Last Visit," and a new three act comedy, "The Eye of the Needle," by Henry Kirk. The performance will take place Thursday afternoon, February 10, in the Empire Theater.

The Baroness De Bazu gave her only reception of this season at her apartments in Hotel Chelsea last Thursday afternoon. Claude Warford, tenor, and Mary Handel, contralto, one of his artist pupils, sang several Gilberté songs, one of which was written for Mr. Warford. The composer accompanied.

Mrs. Grace Robinson and Arthur Hurtig, pupils of Clara Bernetta, 357 West 115th street, sang at an entertainment of the Nineteenth Precinct League on Saturday evening, January 29. Both were well received and highly complimented, and have been asked to sing again. Mrs. Bernetta played the accompaniments.

At the Severn studios, Tuesday evening, February 1, an interesting program was rendered by Mrs. Frank Duffy, dramatic soprano; Hazel Kipp, soprano; Bessie Johnson, coloratura soprano; Orville Dalton, basso; Belle Felton, pianist, and Ferdinand Fillion, violin. Mr. Fillion is but eighteen years old and is one of Mr. Severn's most brilliant professional pupils. He is first violin of the Mendelssohn String Quartet and second concertmaster of the Musical Art Society, Springfield, Mass. Miss Kipp, a most promising pupil of Mrs. Severn, has a good voice, pleasing personality and temperament. Miss Felton and Mrs. Duffy are familiar to Severn recital audiences and are always heard with pleasure. Miss Johnson and Mr. Dalton made most creditable first appearances. After the regular program, Sam Martin, a phenomenal tenor pupil of Mrs. Severn, sang "Marcelle," composed by Mr. Severn. The usual good time and refreshments followed.

The receptions at the Gardner-Bartlett studios, 257 West Eighty-sixth street, which were given January 29 and February 5—Alfred Hunter-Clarke, Madame Bartlett's representative and a well known New Yorker, receiving with her—were attended by many well known musicians and society people. Madame Gardner-Bartlett has had opportunities to return to England, where she made such remarkable success last year, as is known through the press and through communications from Madame Nordica, but her work is of such importance at present here that she will remain in New York until the spring. Her recital is to take place in Boston February 15. Among recent guests was Liza Lehmann.

#### Connell Success in Philadelphia.

The following press notices speak eloquently of Horatio Connell's great success in his recent Philadelphia song recital:

Mr. Connell is an artist of the first rank. He has a wonderfully rich, flexible and mellow voice, which has evidently had the best of training. His delivery, his phrasing and his nuances are faultless, and his diction in German as well as in English without a flaw. It is a pleasure to hear such pure German from the lips of a born American. Mr. Connell has studied in Germany for nine years, and it is safe to say that he has learned much in music, yes, one might almost say, everything which is necessary to become an artistic singer. And, furthermore, he has been able to make use of the knowledge which he has gained.

The program was remarkably well put together and contained German songs of Haydn, Handel, Beethoven, Schumann, Brahms and Loewe.—Philadelphia Tageblatt.

#### AMERICAN SINGER WINS FINE SUCCESS IN HIS NATIVE CITY.

The song recital given in Witherspoon Hall last night introduced to Philadelphia a remarkable singer, Horatio Connell. Seldom is it the good fortune of the concert goer to hear so musical, true and sweet a voice as that possessed by Mr. Connell. With the assistance of superior cultivation he has succeeded in perfecting a vocal organ of expression that is capable of giving almost any style of song in a successful manner. The program ranged from the severe classicism of Beethoven and Handel through the subtleties of Schumann and the intricacies of Brahms to some exacting and refreshingly novel examples of the modern song

writers. Everything Connell sings is so replete with the spirit of melody and rhythm, that it seems delightful. He has apparently a warm, versatile temperament, which leads him unconsciously into a semi-dramatization of his songs. His English songs were particularly enjoyable. It requires more than ordinary endowment to sing successfully such things as Mager's "Cucucain's Enchantment" and Farjeon's "Song of the Monkeys," to say nothing of the latter composer's "I Went Far and Cold," with its Debussyan suggestions.

The fact that the audience refused to leave until two encores were added to the long program speaks volumes for the effectiveness of Connell's debut. His voice was as fresh and musical at the conclusion as in the beginning. The able assistance of Ellis Clark Hamann as accompanist was a feature that contributed to the general success of the recital.—The Philadelphia Record, January 13, 1910.

#### HORATIO CONNELL'S SONG RECITAL AT WITHERSPOON HALL.

One of the most noteworthy and enjoyable song recitals of the season was that given at Witherspoon Hall last night by Horatio Connell, who has recently returned from a prolonged period of study in the musical centers of Europe. In everything that he did his performance was markedly artistic, intelligently appreciative and exceptionally satisfying.

His voice is a rich, resonant baritone of ample volume and excellent quality, which is more flexible than is usual with voices of its class, and the evenness of whose register throughout the extended range shows the result of conscientious study and skillful cultivation. Mr. Connell sings with taste and good judgment, with an admirable clearness of enunciation and what appears to be instinctive apprehension of the correct phrasing, and he escapes or successfully resists the tendency to exaggerate the emphasis into which the young artist is so frequently betrayed.

He construed his music with an appropriate feeling and with no lack of eloquence, but he never forced the note, and so the sentiment which he expressed at all times sounded spontaneous and sincere. It was really a remarkable exhibition for so young an artist, and it must be construed to mean that Mr. Connell has a brilliant career before him in the profession he has chosen.—The Philadelphia Inquirer, January 13, 1910.

#### PHILADELPHIA BOY A SUCCESS AS BARITONE.

A young baritone who must be seriously reckoned with in considering artists of his class is Horatio Connell, who gave a recital last evening in Witherspoon Hall.

Mr. Connell is a Philadelphian, who studied abroad and later appeared in opera, oratorio and concert on the Continent and in England. London has been the particular scene of his activities for the last few seasons. His operatic record there includes several appearances in "Madama Butterfly."

Mr. Connell combines distinctly ingratiating personality with a ringing natural voice and a reassuring mastery of his art. He entertained and interested his audience last evening in a program that certainly did not err in the direction of conventionality. His historic range of selections began with Haydn and proceeded to modern lieder composers, some of whose songs were interpreted from manuscript copies.

The value of this new artist as an oratorio singer is effectively exhibited in "And God Said, Let the Waters," a Haydn recitative, and in the air, "Rolling in Foaming Billows." The rather infrequently heard "Der Kuss" and "In Questa Tomba Oscura," by Beethoven, followed.—The North American, Philadelphia, January 13, 1910.

#### LARGE AUDIENCE APPLAUDS SINGER IN WITHERSPOON HALL.

Mr. Connell possesses a voice of rare beauty and gave full expression to all its possibilities. The program gave him a splendid range and he met each with an ease that pleased his audience.—The Press, Philadelphia, January 13, 1910.

#### Across the Continent.

Helen Goff-Joubert has been meeting with unusual success on her tour which extended from Maine to California. In January she sang in eighteen different cities. Following are two tributes from two widely separated cities:

Helen Goff is one of the most talented vocalists who has appeared on our local concert stage. She sings equally well operatic numbers, ballads, compositions from German and French composers. Her voice is a big one of pleasing quality.—Denver Post.

Helen Goff, whose work is well known in Seattle and Portland as a dramatic soprano, has been engaged as soloist for the month of August with the Oratorio Association, playing at the Yukon Exposition. This is a deserved tribute to the artistic ability of this clever young vocalist.—Portland Oregonian.

#### Ignaz Waghalter a Versatile Artist.

The distinguished young Polish musician, Ignaz Waghalter, now conductor at the Berlin Komische Oper, is not only a conductor of exceptional ability, but he also has creative talent of a very superior order. He is at present working upon an opera which one of the leading opera houses of Germany has already accepted for performance; the premiere will probably take place some time this year. One of the leading publishing firms of Berlin, recognizing his great gift for composition, has offered to pay him a large monthly salary if he would retire from his post as conductor and devote himself exclusively to writing an operetta for this firm; the young Pole is too fond of conducting, however, to give it up.

#### President Taft Applauds Amato.

Because of his great success at a recent musicale in Baltimore, Pasquale Amato was welcomed with warm applause when he made his entrance on the stage of the Lyric Theater, in "La Gioconda," given there by the Metropolitan Opera Company on Wednesday of last week. President Taft evidently enjoyed the performance, as he stayed until the finale and heartily applauded the fine singing of Madame Destinn, Caruso and Amato.

**Madame Osborn-Hannah as Elsa.**

Jane Osborn-Hannah, who is appearing in leading soprano parts with the Boston Opera Company, has enjoyed phenomenal success in the role of Elsa in Chicago, Cincinnati and St. Louis.

This young singer has followed up the immediate success she made at her debut at the Metropolitan in "Tannhäuser" January 5, with four successful performances of Elsa, one in New York, when she replaced Madame Nordica and three with the Boston Opera Company as assisting artist loaned from the Metropolitan management. Space forbids repetition of all the tributes of the press, but enough are herewith reproduced to show with what enthusiasm her work was received:

Her appearance on the stage as Elsa is one of immediate charm and beauty. Her portrayal is a consistent and finely detailed one, her facial expression and gestures are eloquent, and her manner carries with it sincerity and earnestness.—Chicago Tribune, January 22, 1910.

Naturally possessed of a voice richly colored, the singer made it evident that she understands how to use it to the most effective purpose. Her reading of the part of Elsa was distinguished for sincerity, a reading removed from the stolid character peculiar to that of many Elsas. The artist aroused much enthusiasm among the listeners, and there were many calls before the curtain as the audience testified to its pleasure in her work.—Chicago Record Herald, January 22, 1910.

Her voice is a rich and colorful soprano of ample power and extended range. She employs it with an interpretative art that is distinguished by its sympathy and intelligence. The beautiful mezza voce with which the "Dream" was sung revealed a mastery of vocal technique that would seem to point to a brilliant future. Mrs. Hannah supports her vocal art with talents and attainments as an actress that are equally praiseworthy. Her stage presence is of serene and queenly dignity and beauty.—Chicago Inter Ocean, January 22, 1910.

She is vocally equipped, with a dramatic soprano voice of power and wide compass, yet with a certain sweetness which is appealing in its quality. Her rendition of the "Dream" and her part in the duet with Otrud were both delivered with musical understanding and perfect intonation.—Chicago Examiner, January 22, 1910.

Mrs. Osborn-Hannah was absolutely pure in intonation, and with a tone quality of tenderness and exaltation that was lovely. She shone to especial advantage in all that was tender and appealing. Her voice is warm in color and the lyric music of Elsa exactly fits her. The longer she sang the fuller her tone became, the richer the quality, and she reached the complete expression of her art in the chamber scene with "Lohengrin."—Chicago Evening Post, January 22, 1910.

She gives it dignity and grace to the physical characteristics and studied cleverness and fine consistency and certain sincerity in adapting the movement to the word and mood of the romantic dreamer by the shores of the Schelda.—Chicago Evening News, January 22, 1910.

As Elsa the artist made a deep and sincere impression. She has the grace, the charm necessary for the part, and her singing ability must have satisfied the most exacting. Her voice is clear, pure, well placed and always true to pitch.—Chicago Evening American, January 22, 1910.

She has a beautiful voice. It is at the same time clear, powerful, rich and sweet toned. It is absolutely true and is produced squarely, with not the slightest trace of the wavering quality which often wrecks good voices. Both in her singing and her acting, Mrs. Osborn-Hannah contrived to surround the part with a high degree of emotional intensity. Not the least of her many qualifications is the fact that she looks the part. She is very beautiful and very striking in appearance. In fact, she looks the part almost too well.—Chicago Daily Journal, January 22, 1910.

Madame Osborn-Hannah as Elsa, whose clear, limpid soprano and dramatic acting were most pleasing.—St. Louis Star, January 27, 1910.

Madame Osborn-Hannah, a member of the Metropolitan Opera Company, possessed of a powerful Wagnerian soprano, looked, acted and sang the part of the maiden to whose aid a champion comes mysteriously.—Globe Democrat, January 27, 1910.

Madame Osborn-Hannah is a singer of good native endowment, true technique and fullness of musical feeling. Her tones are bell like and beautiful; she is easily equal to the technical requirements of the part; she sings with the abandon of genuine feeling. It is an unmixed pleasure to hear her.—St. Louis Republic, January 27, 1910.

Madame Osborn-Hannah sang and acted the part of Elsa with a little more abandon than some of the artists seen here. The singer will be the soloist with next week's Apollo Club concert, thus giving us another phase of her art.—St. Louis Times, January 27, 1910.

In the great matinee performance of "Lohengrin" yesterday afternoon the deservedly distinguished principals were Madame Osborn-Hannah.—Post Dispatch, January 27, 1910.

Madame Osborn-Hannah erreichte in dem Recontre mit Otrud und in dem entzückenden Liebesduett des dritten Actes wahre künstlerische Höhe.—Westliche Post, January 27, 1910.

Madame Osborn-Hannah as Elsa offered a sympathetic delineation.—Cincinnati Times, February 4, 1910.

Madame Osborn-Hannah made a lovely Elsa. She sang beautifully and acted with dignity and charm.—Cincinnati Commercial Tribune, February 4, 1910.

Madame Osborn-Hannah, who sang the Elsa, has a well placed

voice of excellent timbre and portrayed the part in sympathetic style.—Cincinnati Post, February 4, 1910.

Madame Osborn-Hannah, an American singer, who has just returned from Leipzig was the Elsa of the cast. She has all the German traditions of the role, is impressive in her appearance and after the early part of the opera her voice seemed to expand and meet the requirements of the hall. She is a very good artist and her voice is one of refinement and sweetness.—Cincinnati Enquirer, February 4, 1910.

**Mehan Pupil in Cologne Opera.**

Robert Kent Parker recently had a big success as Wotan, pictured herewith, in the City Opera House, Cologne, Germany. A card from him says: "So much for the Mehan Method!"

A recent letter gives all the credit for his voice production, praised in the German papers, to the Mehans. Nothing would please him better than to come here and study all summer with them again. He has now thirty-five roles in German, and has sung sixteen of them in Hamburg and Cologne. Besides concerts, he sings from two to four times weekly in opera, and is learning four more roles. January 28, he sang the "Holländer." He has had an offer from a Royal Court Opera, but prefers to remain with Otto Lohse, the conductor, who is his good



ROBERT PARKER,  
As Wotan.

friend. Mr. Parker has voice, ambition, health and brains, the things needed for the proper application of the Mehan method.

**Oscar Seagle in Paris.**

At the seventh Philharmonic concert, given at Salle Gaveau, Paris, January 25, Oscar Seagle was the soloist associated with the "Trio Russe," and again sustained his reputation as a great artist. His program with two exceptions was confined to German lieder, Beethoven, Brahms, Strauss and Dvorák numbers being given with splendid interpretation. The "Standchen," Brahms, aroused great enthusiasm, and a repeat demanded. It was a great pleasure to hear Mr. Seagle's rendition of the Strauss "Ach wehmirmunglückhaften mann," as it is so seldom heard in recital. His last number, "Is not his word like a fire," from the "Elijah," was given with so much breadth that the audience insisted on an added number, Henckel's "Morning Hymn" being given after three recalls.

This is the first time that an artist has sung in English on a Philharmonic program, and Mr. Seagle, having but recently returned from a three months' concert tour in America, was given a most enthusiastic welcome.

**Macmillen and Dr. Richter.**

Francis Macmillen, who played with the Halle Orchestra (under Hans Richter) at Manchester, England, on February 1, made such a striking success that the great conductor personally re-engaged him for another concert with the organization on March 1. Before that, or, to be exact, on February 16, Macmillen will play at one of the famous Coreia concerts in Rome.

**OBITUARY****Frederic Achley Fowler.**

Frederic Achley Fowler, of New Haven, Conn., died Wednesday, February 2, of septemia, at his apartments, 103 West Eighty-eighth street, New York. Mr. Fowler was born in Hamden, Conn., February 26, 1850. For years he was a leading music instructor in New Haven, and organist and choir director of the College Street Church and St. Paul's Episcopal Church. In later years he has been in charge of the music at Rutgers Presbyterian Church and Park Presbyterian Church, Newark, N. J. He was honorary vice president of the American Guild of Organists, and a member of the delegation which visited the Royal College of Organists in England for the purpose of founding a similar guild in America. He was an officer of the Clef Club, and a member of the Connecticut Music Teachers' Association and the New York State Association. He is survived by his mother, widow and two sons. His remains were taken to New Haven for interment.

**Thomas Allen.**

Thomas Allen, father of Julia Allen, the prima donna, died week before last at his old home near Binghamton, N. Y. The funeral services were held at St. Patrick's Roman Catholic Church, Whitney's Point, Friday, January 28. The late Mr. Allen had been a resident of Broome County for fifty years. He was a man universally esteemed, and at the obsequies the officiating priest, Father McGuire, paid a beautiful tribute to the life of the deceased. Besides Miss Allen, the singer, Mr. Allen is survived by six other children and a widow. The children are: John Allen and Mrs. William Deming, of Whitney's Point; Mrs. C. D. Page, of Binghamton, and Lenore, Julia, Elizabeth and Thomas Allen, of New York City.

**H. G. Hopper**

The recent death of H. G. Hopper, the highly esteemed pianist and teacher of Boston, widely known through his connection as critic of the Boston Times, has recalled to old timers his former successful tours with the late Camillo Urso, the great violinist.

**Frances Hewitt Bowne at People's Institute.**

Frances Hewitt Bowne, the soprano, who is having fine success this season, was a soloist at the People's Institute concert, Sunday evening, January 23, when Dr. Charles Fleischer, of Boston, was the speaker of the occasion. Mrs. Bowne's true and rich dramatic soprano was heard to the best advantage in the aria "Ritorna vincitor," from Verdi's "Aida." The singer was equally happy in a group of songs including "Love, the Pedlar," by German; "When'er Into Thine Eyes," by Shattuck, and finally, the "Jewel Song," from "Faust." As soloist in the choir of the Tompkins Avenue Congregational Church, Brooklyn, Mrs. Bowne's voice has added greatly to the attractiveness of the musical services. Sunday evening of last week, at a special vesper service, Gounod's "Gallia" was sung, with Mrs. Bowne sustaining the solos. It was a very impressive production of the beautiful work, which, as most readers must know, was written for solo soprano and chorus.

Mrs. Bowne has a number of club engagements for the late winter and early spring, and the time is coming when her beautiful voice will be heard at important concerts in New York. She seems destined to follow in the footsteps of several sopranos now celebrated who attracted notice while filling church choir positions in Brooklyn. The list includes the late Emma Abbott; then among the living there are Emma Thursby, Lillian Blauvelt, and Corinne Rider-Kelsey.

**Third Janpolski Tour to the Coast.**

Albert Janpolski, the noted baritone, will start on his third transcontinental tour, February 13. The itinerary is as follows:

Washington, D. C., private recital.  
Birmingham, Ala., Treble Clef Club, recital.  
Evanston, Ill., Oratorio Society, Franck's "Beatitudes."  
Northwestern University, recital.  
Chicago, private recital.  
Burlington, Ia., Music Club recital.  
Milwaukee, Wis., with Thomas Orchestra.  
Milwaukee, Wis., Music Club, Bruch's "Cross of Fire."  
Omaha, Neb., orchestral concert.  
Lincoln, Neb., Matinee Music Club and University, recital.  
Walla Walla, Wash., Whitman College, recital.  
Pullman, Ill., W. State College, recital.  
Seattle, Wash., recital.  
Vancouver, B. C., Music Club, recital.



CHICAGO, ILL., February 5, 1910.

The usual public rehearsal of the Theodore Thomas Orchestra took place this afternoon instead of Friday and the regular evening concert will occur at the usual hour this evening. The program follows:

Overture to a Comedy of Shakespeare, op. 15.....Scheinpflug  
Symphony, A flat, op. 55.....Elgar  
Rhapsodie Espagnole.....Ravel  
Prelude, L'Après-Midi d'un Faune.....Debussy  
Scherzo, L'Apprenti Sorcier.....Dukas

The concerts of next week, February 11 and 12, will be made up entirely of works of Richard Wagner and will enlist the services of Johanna Gadske as soloist.

Misha Elman will give a second and last recital next Thursday evening, February 10, at Orchestra Hall. Mr. Elman will prepare an entirely new program.

Dr. Ludwig Wüllner will make two more appearances in Chicago before his return to Europe. Dr. Wüllner will give two Schubert recitals. The first will take place tomorrow at the Studebaker Theater and his farewell appearance will be on February 26, at Music Hall, when he will give an entire cycle—Schubert's "Winterreise."

Otto Meyer, the young American violinist, will be heard for the first time in Chicago in a recital at Music Hall next Sunday afternoon, February 13. Mr. Meyer will have the assistance of his sister, Marie Meyer.

Olga Samaroff, the charming and beautiful pianist, who a few weeks ago aroused more than the usual enthusiasm with the Theodore Thomas Orchestra, will make her only appearance in recital Monday afternoon, February 14, at the Studebaker Theater under the auspices of the Amateur Musical Club.

The American Conservatory String Orchestra, composed of forty advanced students, will give a concert at Kimball Recital Hall Tuesday evening, February 15, under the direction of Herbert Butler. Louise Hattstaedt, soprano, and Minnie Cedargreen, Beatrice Trumbuss and Lucille Peters, violinists, will assist.

Registration for the new term, which begins February 7, has been heavier by 16 2-5 per cent. than during the week preceding any previous term in the history of the Chicago Musical College. Practically every teacher in the faculty is teaching overtime and night classes are being conducted in three departments of the school. A musical program of especial interest and effectiveness was given in the Ziegfeld Saturday morning by advanced pupils of the college. The theater was crowded with students and regular Saturday morning devotees and musicians, and the affair was one of the most successful artistically held under the auspices of Dr. Ziegfeld's institution. The professional opera

class of the Chicago Musical College intends to put on one or two operas in the near future at the Auditorium Theater. The class includes many of the most prominent professional singers of the city, who meet semi-weekly and study under the direction of Herman Devries. Many of those enrolled were concerned with the production of "Mignon" at the Illinois Theater last winter.

An interesting piano recital by pupils of Bertha Stevens, the well known pianist and instructor, took place at the Auditorium Recital Hall last Thursday evening, February 3. Those who appeared were: Grace Thies, Mae McGovern, Mabel Fuller, Florence Scott, Gertrude Freter, Francis O'Brien, Kate Nath, Beulah Skallerup, Hazel Hamilton, Ora Irene Smith, Genevieve Fay Smith, Marie Ogden, Aleta Werner Davis and Mabel Teresa Strauss, all of whom were heard to best advantage and were a great credit to their popular and capable teacher.

Carrie De Sousa, mother of May De Sousa, the well known singer, was accidentally asphyxiated in her room at 22 Chestnut street. Mrs. De Sousa was born in 1863 in Fond du Lac. The De Sousa family has occupied the present home for the past fourteen years.

Hanna Butler, the distinguished soprano, will sing the soprano part in "The Creation" at Aurora next Thursday, February 10. Mrs. Butler was heard in a French, English and German song recital at the residence of Mrs. Date, Sheridan Road, in which she met with her customary artistic success. The soprano was at her best and won much applause.

Silvio Scionti, pianist, was heard in a well balanced piano recital last Monday evening in Music Hall. His program included works by Mozart, Beethoven, Chopin, Mendelssohn, Debussy and Liszt, in all of which the well known instructor of the American Conservatory displayed good technic and scholarly readings. The audience was large and enthusiastic and the success of the young pianist was well deserved.

This afternoon a pupils' recital was given under the auspices of the Cosmopolitan School of Music and Dramatic Art in Cable Hall. A miscellaneous program, which included violin pupils of Mr. Esser, piano pupils of Harold, Henry and Frederick Morley, and vocal pupils of Mrs. Beach and Hanna Butler, were heard to best advantage and were a credit to the school to which they belong and to their respective teachers. The next recital will take place in Cable Hall on February 26.

Last Wednesday evening, February 2, Josephine Gerwing, violinist, assisted by Mae Doelling, was heard at Music Hall. Ellen Jetzinger played the accompaniments. The program included works by Tartini, Chopin, Raff, Max Bruch, Liszt and Richard Strauss. Miss Doelling was heard in Liszt's rhapsody No. 12, in which she proved to be well equipped technically and her interpretation was clear and scholarly. The large audience was most en-

thusiastic in its applause and the young artist's success was well deserved.

Marion Green, the popular basso, sang in two performances of the "Children's Crusade," by Pierné with the Mendelssohn Choir of Toronto last Wednesday and Thursday, February 2 and 3. Mr. Green has been engaged also to appear with the Theodore Thomas Orchestra tour preceeding the Cincinnati Festival in April. He will be one of the soloists in "Elijah," when this oratorio will be performed at Memphis at the great \$10,000 Festival there.

Last Thursday evening, at the Women's Library Club of Glencoe, Ill., Mrs. Sanger Steel was heard in a song recital which she concluded with a group of songs by the talented composer, Lulu Jones Downing. The six songs were beautifully sung, and Mrs. Downing's accompaniment was most artistic. Mrs. Sanger Steel left with the composer for Muncie, Ind., where she will appear in a "Downing Song Recital." Last Monday, at the Amateur Club, Miss Huntley was heard in a group of songs by Lulu Jones Downing, and the singer as well as the songs were well received. At the Ft. Wayne (Ind.) Musical Club Clara Zollers Bond sang a group from the pen of the same Chicago composer.

Tilly Koenen, the Dutch contralto, will make her farewell appearance at Music Hall, Sunday afternoon, February 20.

Martin Ballmann, the distinguished conductor of the Ballmann Orchestra, was presented by the musicians of his organization with a beautiful diamond ring, which was given as a proof of their gratitude to their leader. Mr. Ballmann's testimonial concert last Sunday proved not only an artistic success but financially surpassed all expectations.

The Amateur Symphonic Orchestra meets every Tuesday evening under Antonio Fracalongo in the Fine Arts Building.

William Sherwood is meeting with great success in his tour through Oklahoma and Texas. Every place he has visited the sterling artist has been welcomed by a large and enthusiastic audience. Mr. Sherwood will appear with the Minneapolis Symphony Orchestra on February 27, and will play the MacDowell concerto in E flat. Before coming back to this city Mr. Sherwood will appear in Ellwood, Ind., February 23, and will give a MacDowell program for the Normal Apparel Arts in Chicago February 25.

One of the most difficult piano compositions known, the "Tarantelle" from "La Muette de Portici," by Auber-Liszt, was played in the Ziegfeld Saturday morning by Walter Rudolph, an advanced pupil of Hans von Schiller. Mr. Rudolph has been heard in recital here a number of times during the past two years and he has developed sufficient technic to negotiate the unusual demand made by this composition, and his success was well deserved. The other students who appeared were: Bertha Louise Jones, Katherine Noack, Bell Tannenbaum, Arthur Braunberger, Edith Hoolzer and Pansy Mary O'Brien. Mr. Rudolph played also the Tchaikowsky concerto in B flat minor, first movement.

At the municipal benefit which will be given by prominent French citizens of Kankakee for the flood sufferers of the French provinces, the affair to be held in the local Opera House on Tuesday evening, February 8, three teachers of the Chicago Musical College will take prominent places in the proceedings. They are: Hugo Kortschak, violinist; Mary Highsmith, soprano, and Zoe Lassange, pianist.

This morning Isabel Garghill Beecher gave, under the auspices of the University Lecture Association, an interesting reading on "The Happy Prince," a fairy story by

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Oscar Wilde, with music by Liza Lehmann, also scenes from "Peter Pan," by Barrie, with incidental music. Louise Bannister Aldrich played artistic accompaniments.

A series of concerts and music recitals for the next two weeks have been scheduled for the Ziegfeld, recently vacated by the Viennese Opera Company.

Thomas N. MacBurney, who will appear during the coming month in a song recital, has won for himself many admirers since his recital in Music Hall last November. At that time the press was unanimous in its praise. Mr. MacBurney began punctually. "Der Wanderer" was the song with which he introduced his program. Because of the pleasing appearance both for the culture seekers as also for the sharp observers and regular concert goers, all our vocalists turn, for their introductory numbers, ever full of confidence to Schubert. This custom seems to have become a fixed rule, for one seeks the concert hall today in order to hear a vocal concert in which there is at least one great song, and so are the first words in the dear old German mother tongue: "Ich komme Gebirge her!" And why not? Is there for singers a better proof of their art than a song with a highly poetical and musical content full of corresponding interpretation such as Schubert's "Wanderer"? Whoever has good fortune with this song, has thus sung himself into the confidence of his hearers and stamps upon his further vocal efforts the approval of artistic ability with a sense of satisfaction for all time. In Mr. MacBurney's wonderful interpretation of "Der Wanderer" was the confirmation of this adaptation. The tonal beauty of his voice, the remarkable richness and the true grasp of the poetical-musical content, the nobility, which was disclosed in the style of his exposition, his fine musicianship, the result of groundwork, technical studies, all this did he put in "Der Wanderer."

Esther Plumb, dramatic contralto, will give her first and only concert of the season at Music Hall on February 25. Miss Plumb has made her home in New York for a number of years, where she held a number of important church positions and filled a great many concert, oratorio and recital engagements in the East. Chicago critics are anxious to hear the singer, who has been in many instances compared with Schumann-Heink and Homer.

This Sunday afternoon, February 6, Hazel Harrison, the mulatto pianist, gave an interesting and well balanced program of piano selections. The young lady was received by a friendly audience, and her work won for her much deserved applause. This will be the last appearance of Miss Harrison before her departure for Germany, where she has decided to finish her piano studies.

Next Monday and Tuesday, February 7 and 8, Georg Schumann's "Ruth" will receive its initial performance in America at Orchestra Hall, when this latest and perhaps most successful of all attempts to provide a suitable background for the old Hebrew idyl will be given by the Apollo Musical Club under the direction of Harrison M. Wild. The chorus will consist of 250 voices, assisted by the Theodore Thomas Orchestra. The soloists will be: Jane Osborne Hannah, originally a Chicago singer and one of the most popular sopranos that has ever sung with the Apollo Club. Tilly Koenen, the Dutch contralto, will make her first appearance in Chicago as an oratorio singer with the Apollo Club. Two leading Chicago basses will have the distinct honor to appear in the only male parts. These are Arthur Middleton, who has sung with the Apollo Club so often that any attempt at formal mention of his musicianly qualities would seem superfluous, and Dr. Carver

William, the well known basso. Secretary Carl D. Kinsey announces that all seats are sold for the two performances and again has proved his experience as business manager of this organization.

Last Monday afternoon, in the Assembly Room of the Fine Arts Building, Hans Hess, cellist, was the assisting artist at the concert given under the auspices of the Amateur Musical Club.

The regular orchestra concert at the North Side Turner Hall Sunday afternoon, February 6, under the direction of Martin Ballmann, will bring forward as soloist Henrico Palmetto, tenor.

David D. Duggan, tenor, and Mae Doelling, pianist, were heard this afternoon in a joint recital under the auspices of the American Conservatory of Music, at Kimball Recital Hall. Mr. Duggan, the young and intelligent tenor, was at his best and sang with a voice sweet, clear and pleasing, a group of German classics in which he demonstrated his understanding of the German lieder. Mae Doelling, who was heard the beginning of this week in Liszt's rhapsody, gave the Chopin impromptu F sharp major a clear and interesting reading. Both artists were well received by a large and musical audience.

A series of four Wagnerian lectures will be given under the auspices of the art and literature department of the Chicago Woman's Club, March 10, 17, 20 and 21. The subject will be "Lohengrin," "Die Walkure," "Die Meistersinger" and "Parsifal," the operas to be presented by the Metropolitan Opera Company at the Auditorium in April.

Tonight, Maud Allan, who has had the distinct honor of dancing for most of the reigning heads of Europe, will be compelled to dance before Chief Stewart. Hundreds of protests against her appearing tomorrow afternoon in the "Vision of Salome" dance have poured in to the chief of police headquarters. The rehearsal will be a private affair and no doubt the performance tomorrow afternoon will take place as announced.

Arthur Olaf Andersen, the well known composer, has had an addition to his family in a beautiful baby girl, which arrived last week.

#### Myrtle Elvyn in San Antonio.

SAN ANTONIO, TEX., January 31, 1910.

Myrtle Elvyn, the pianist, was welcomed by a large, fashionable and enthusiastic audience. Her program was notable on account of the number of brilliant and difficult compositions thereon, including the Bach-Tausig "Toccata and Fugue" in D minor; "Rondo Capriccioso," Mendelssohn; polonaise, op. 53, Chopin; "Erlking," Schubert-Liszt; "Etude de Concert," MacDowell, and others. Miss Elvyn's playing, while not too emotional, is so perceptively alive that it keeps her audience in an attitude of anticipation as to what extraordinary skill she will display next. Her style, retaining a distinct individuality, is much like her master, the great Godowsky. Fortune has certainly favored Miss Elvyn and it is evident that she has made the most of her opportunities. CLARA DUGGAN MADISON.

A New York fashionable audience has no more appreciation of good music than a peacock has of poetry.—New York Life.

Siegfried Wagner's opera "Banaditrich," had a hearing in Karlsruhe recently.

#### INDIANAPOLIS MUSIC.

INDIANAPOLIS, Ind., January 28, 1910.

January 19, the Matinee Musicale gave an interesting program by German composers. Alice Halpin gave "La Gondola" (Henselt) and Etude in F minor (Mendelssohn); Mrs. B. A. Richardson gave the allegro movement of the A minor concerto (Schumann) with orchestral parts played on the second piano by Miriam Allen; Dorothy Eaglesfield gave "In the Night" (Schumann); Mrs. S. D. Kiger sang Schumann's "The Lotus Bloom" and Schubert's "Hark, Hark, the Lark"; Mrs. O. T. Lefler was heard in "Dich Theure Halle" from "Tannhäuser" (Wagner); Mary Traub, "Sapphische Ode" (Brahms), and "An Meinem Grossen Schmerzen" (Franz); Mrs. Albert Lieber, violinist, and Mrs. Frank Edenharter, pianist, played the Beethoven sonata, op. 24, No. 5; Edith Brown played "Drei Maerchenbilder" (Schumann) for viola. Two songs, "The Tambourine Player" (Schumann) and "The Star of Love" (Klughardt), by the quartet, Louise Tutwiler, Mrs. Martin Refuss, Mrs. Herbert Rice and Mrs. Carl Lieber, closed a very enjoyable program.

The orchestra of the Y. W. C. A., under the direction of E. Bert Allen, gave its third membership concert January 19 at Hollenbeck Hall before a large audience. The soloists were Mrs. Ida Grey Scott, soprano; Ruth Stacey, violinist, and Mary Traub, contralto, who took the place of Victor Ila Clark, pianist, who was unable to appear.

A recital of chamber music by the Schellschmidt-Carman Trio—Bertha Schellschmidt, violinist; Adolph Schellschmidt, cellist, and Adelaide Carman, pianist—was greatly appreciated Wednesday, January 26. It is to be hoped that the series of concerts announced will prove successful enough to encourage the participants to continue the work. The program opened with the trio in D minor (Mendelssohn) and closed with the beautiful Gade number, F major, op. 42. The andante and scherzo movements of the Mendelssohn number were especially well given. The Misses Schellschmidt and Carman played the Mozart sonata No. 10 with intelligence and repose. All of the artists showed fine musicianship and a thorough understanding of the works they interpreted. They have played so much together that the three instruments seem as one. The solo work of each is well known and admired, but this was the first time they appeared in public as a trio.

January 20, at Aeolian Hall, David Baxter was heard in the second concert of his series. Mr. Baxter's pleasing personality and melodious voice have made him a favorite with Indianapolis audiences. He was ably supported at the piano by Mrs. Rudolph Koster. Florence Huebner-Dukes, pianist, assisted Mr. Baxter. She has a brilliant technique, plays gracefully and with musical feeling. She gave "Prelude and Fugue" (Mendelssohn), "Scene Bergere" (Schraum), "Nocturne" (Chopin), "Nocturne" (Grieg) and the Schulz-Evler arrangement of "The Blue Danube."

KATHARINE E. BAUER.

#### Georgia Hall's Orange Concert.

The following is reprinted from the Orange, N. J., Chronicle. It relates to Miss Hall's appearance on January 24 last:

"Miss Hall, who played the piano in Rubinstein's concerto in D for orchestra and piano, is a young pianist just coming before the public, and giving unusual promise. This brilliant concerto is amazingly difficult, and gave Miss Hall full scope for a really tremendous technique."

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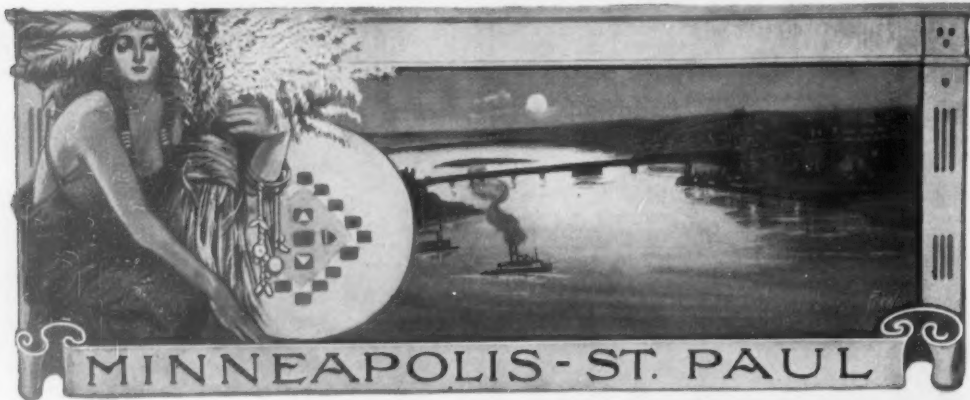
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TWIN CITIES, February 5, 1910.

To hear a program of pure instrumental music without soloist is a rare treat, but that is what the Minneapolis Symphony Orchestra gave its patrons last night. The program follows:

Ballet music from the pantomime, *Les Petits Riens*.....Mozart  
Symphony, No. 6, in B minor, op. 74 (Pathétique).....Tchaikovsky  
Good Friday Spell, from Parsifal.....Wagner  
Tone poem, *Don Juan*, op. 20.....Richard Strauss  
Overture to *Tannhäuser*.....Wagner

That the audience was not appreciably affected by the absence of a soloist shows the enthusiasm for good music which pervades the community, and especially the subscribers to the symphony concerts. But there are small solos for the concertmeister in four of the five numbers and the Good Friday spell has a long solo for violin. Mr. Czerwony played this tastefully, much to the delight of the audience. Of the balance of the program it can not be denied that the symphony pleased the audience best. It was played well—with the exception of a couple of spots in the first movement—and Mr. Oberhoffer was obliged to make his acknowledgments to the audience on account of it. But even that did not satisfy them and not until the whole orchestra arose and bowed did the applause cease. The Strauss number was played with considerable vigor and with a fine feeling for its dynamics, yet it showed a lack of strings. If there had been about thirty-five more strings the effect would have been better. The work is scored so heavily for the wind instruments that in many passages the strings cannot be heard unless there is a very large body of them. There are forty-six strings in the orchestra, but almost twice that number are needed for a Strauss tone poem.

Herr Sprotte, manager of the German Opera, Pabst Theater in Milwaukee, is in town for the first time in several years. Madame Hesse-Sprotte is soloist with the Minneapolis Symphony Orchestra tomorrow, and Herr Sprotte came up for the occasion.

It was Mischa Elman's first appearance with the St. Paul Symphony Orchestra, Tuesday evening, and the house was sold out, with the exception of half a dozen seats in the second balcony. It was an enthusiastic and demonstrative audience, and the spontaneous delight in hearing this young man was quite different from the attitude of indifference with which he was greeted in recital last year. The program was this:

Symphony, No. 5, in C minor.....Beethoven  
Concerto in D major, op. 45.....Tchaikovsky  
Overture to *The Marriage of Figaro*.....Mozart  
Ave Maria.....Schubert  
Caprice Basque.....Sarasate  
Overture to *Le Baruffe Chiozzotte*.....Spingaglia

Elman played the concerto with finer feeling, more care in phrasing, and with more general understanding than last year, and it was a pleasure to listen to him. The Gossec gavotte, which he played for a second encore, he

played as he always does—with humor and a touch of the burlesque, but the audience missed the smile cue and laughed in the wrong place, which was somewhat disconcerting for the moment. But, that he pleased the audience is very evident from the fact that he received eight recalls after his first number and six after his second. Yes, he captured St. Paul and will surely draw a large house again if he should return here either in recital or with the orchestra. The orchestral part of the program



SIDNEY SILBER.

was particularly fine, and Mr. Rothwell's reading of the symphony gave so much joy to the audience that he was given a recall on it. The Spingaglia number was played here for the first time. It does not seem to have much in it to recommend it for another hearing, being written in very conventional style, without any distinctive feature to mark it as different from any other overture by any other composer.

It is not necessary, as Mr. Oberhoffer remarked, that all soloists come from New York. This in reference to Sidney Silber, soloist at the last Sunday "pop." for Mr. Silber much more than made good. He pleased the audience, he pleased the orchestra, he pleased even the

critics and so he may be said to have made a splendid success. The program was as follows:

Parting March, from *Leonore* Symphony.....Rach  
Overture to *Ruy Blas*.....Mendelssohn  
Rustic Wedding Symphony.....Goldmark  
Concerto for piano and orchestra in G minor.....Saint-Saëns  
Candle Dance, from *Feramos*.....Rubinstein  
Pizzicati, from *Les Sylphs*.....Delibes  
Ride of the Valkyries.....Wagner

In his performance of the concerto Mr. Silber showed an ease at the piano that at once placed him outside the ranks of amateurs. His phrasing is clear and decisive and his technic is clean and brilliant, one would almost say scintillating. There was never a moment of obscurity and he was tremendously applauded when he finished. He played the Liszt "Rigoletto" fantasy for an encore and showed abundance of technic in doing it. The audience desired another encore, but the hour was growing late and so it was impossible to grant it. The orchestral part of the program was given with the usual refinement, and the Delibes number had to be repeated.

Adelaide Wheelock, soprano; Hazel Gjertzen, soprano; and H. F. Klassen, tenor, pupils of Lily Hammon, gave a program at the studio last Thursday evening. They were assisted by Daniel Aakhus, violinist, and the Ladies' Concert Quartet. Katherine Fjelde played the accompaniments. The program follows:

The Miller's Song.....Zöllner  
Ladies' Concert Quartet.  
The First Primrose.....Grieg  
Ave Maria.....Marschner  
Du bist wie eine Blume.....Rubinstein  
Miss Gjertzen.  
Son of the Puszt.....Keler Bela  
Mr. Aakhus.  
There Cried a Bird.....Sinding  
Roberto, My Beloved (from Roberto il Diavolo).....Meyerbeer  
Miss Wheelock.  
The Mill.....German Folk Song  
O, Schöne Zeit.....Goetz  
Mr. Klassen.  
Lullaby.....Brahms  
Twilight Bells.....White  
Ladies' Concert Quartet.

At last we are to have some chamber music in Minneapolis. The Flonzaley Quartet is to be here on February 15, playing under the management of Heinrich Hoel, the well known violinist and teacher. The second concert of the Apollo Club, with Tilly Koenen soloist, will be held on the same evening, but as no tickets are sold for the Apollo Club concert it is thought that this will not interfere with the attendance at the quartet concert.

The writer had the pleasure of hearing Lyth Smith, a pupil of Dean Fletcher, in private the other day. She is a girl of seventeen and has been studying only four years, yet she played the Beethoven sonata, op. 2, No. 1, from memory as well as several pieces from Schumann and Chopin. She has a clear, fluent technic and plays with much understanding for one of her years. Mr. Fletcher is preparing her for a recital.

The writer overheard this conversation on a crowded car after the symphony concert last night:

She—I understand Mr. Czerwony is playing on a new Cremona violin. What is a Cremona violin?

He—Cremona is a family of violin makers. Several members became quite celebrated, as Stradavari, Amati and Guarneri. But they are not making violins now.

She—Oh!

One thing Minneapolis concert givers might learn to their advantage is that a program of an hour and a half's duration is the ideal length. An hour and three-quarters is about the maximum of real, intense enjoyment. Two hours gives one a feeling that the program is getting pretty long, and when that feeling comes there is no more enjoyment in the music. Yet there are programs here week after week which run two hours, two hours and a quarter and two hours and a half. Now, two hours and a quarter might be very enjoyable if the soloist happens to be Busoni.

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Carreño, Nordica or Kreisler, but the same length of program with a lesser light might be so wearisome as to make the last fifteen minutes something like torture. Then supposing two hours and a quarter are given without soloist? That is really too much, no matter how beautiful the music and no matter how well performed.

Oscar W. Grosskopf, organist, assisted by Bernard Ferguson, baritone, will give a recital at the Lowry Hill Congregational Church next Tuesday evening. The program follows:

Hosannah ..... Dubois  
Andante ..... Bartlett  
Gloria ..... Buzzi Peccia  
Sonata, No. 3, C minor ..... Guilman  
Prayer and Cradle Song ..... Guilman  
Spring Song ..... Hollins  
To the Evening Star ..... Wagner  
My Dreams ..... Tosti  
Irish Love Song ..... Margaret Lang  
Concert Overture ..... Faulkes

Madame Fremstad will be the soloist at the next evening concert of the Minneapolis Symphony Orchestra on February 18. She will sing "Elsa's Dream" from "Lohengrin," and the closing scene from "Tristan and Isolde," beside a group of Scandinavian songs.

Sunday, February 13, Reed Miller will be the soloist at the "pop" concert, singing Siegmund's love song from "Walküre" and an aria from "La Tosca."

A sacred concert will be given by the choir of the Church of the Immaculate Conception, Sunday evening, with a special orchestra conducted by William H. Pontius, with Tenie Murphy, contralto; Mary Hallinan, soprano; Rachael McDougall, soprano; Joseph Brown, bass, and Agnes Prendergast, organist. The program will comprise Rossini's "Stabat Mater" and selections from Haydn's "Creation," beside three numbers for orchestra and organ.

Wilma Anderson-Gilman, pianist, gave a joint recital with Mabel Augustine in St. Cloud last evening.

Advanced piano pupils of Signa C. Olsen, of the Minneapolis School of Music, Oratory and Dramatic Art, will give a recital in the school hall Wednesday afternoon, assisted by Bernice Kolhass, soprano, and Olive McKinley Hauskins, soprano, vocal pupils of William H. Pontius.

At the regular student hour of the Northwestern Conservatory, Wednesday afternoon, a recital was given by pupils of Misses Conner and Kincaid of the piano department, Miss Hickox of the expression department, and Mrs. Hawkins and Mr. Vogelsang of the vocal department. Of special interest was the singing of Hazel Fleener, a pupil of Mr. Vogelsang, who sang two selections from Gounod, the aria from "Sappho" and a serenade. The fantasy in C minor by Mozart was well rendered by Julian Johnson, a pupil of Miss Kincaid. Other numbers were given by Hazel Davison, Gladys Blair, Clara Coutant, Faith Thompson, Lucile Timberlake, Ethel Iles, Ida Warford and Mrs. J. C. Kittleson.

OSCAR HATCH HAWLEY.

#### De Moss Re-engaged and Featured.

Mary Hissem DeMoss has been re-engaged for Augusta, Ga., thus having two important appearances there in one season. She will be featured as the star at the Augusta Spring Festival. Recent appearances as soprano soloist at Memphis, Charleston and Dayton won her universal praise, four notices following:

Mary Hissem de Moss was the soloist. She is a vocalist with a manner of singing all her own. Possessed of a voice rich in quality and an enunciation unusually distinct she captivates with her notes. Her singing is restful, quiet and sincere.—The Memphis News-Scimitar, January 14, 1910.

One of the most delightful events given in musical circles for some time was the recital given last evening at the Berlew Theater by Mary Hissem de Moss and the Wednesday Choral Club. Great expectations were more than realized and gratified in a perfect rendering of a choice collection of songs. Madame de Moss has a clear soprano voice of excellent quality and sings with ease and grace and just the right touch of sentiment. Her intonation and enunciation are perfect and her phrasing most artistic.—Charleston (W. Va.) Evening Mail, January 21, 1910.

Madame de Moss' singing was a revelation to many who had heard her on previous occasions and who could not but remark at the increased beauty of her voice and the loveliness of its velvety quality.—Dayton (Ohio) Journal, January 26, 1910.

#### Sander Here.

Mr. Sander, the proprietor of the publishing house of F. E. C. Leuckhart, Leipzig, the publisher of Georg Schumann's "Ruth," is in Chicago to attend the performance there of that work.

William H. Keler, a young pianist of Newark, will give a recital on Wednesday evening at Wallace Hall, assisted by Edna H. Humkele, violinist, and L. Carroll Beckel, accompanist.

#### Press Praise for Ernest Schelling.

Ernest Schelling, the brilliant young American pianist, continues winning new laurels. Wherever he appears, in America or in Europe, his successes of previous years are duplicated. Following are some press tributes from England and Scotland:

Mr. Schelling used his control of tone to give color with admirable results, very beautiful effects being obtained in Debussy's "La Soirée dans Grenade." His playing of Chopin's ballade in A flat showed that he knew how to obtain a fine climax, and in the mazurka in F sharp minor the rhythm was strikingly free.—The Times, November 26, 1909.

Mr. Schelling's playing called for nothing but praise, and he showed himself a perfect master of the keyboard, and a thorough artist of broad sympathies and unquestionable taste. His playing was rich in true poetry, finely tempered by restraint, while he caught very admirably the spirit of three little pieces by Debussy. Altogether he showed himself a pianist of no mean gifts, and his next recital should be awaited with interest.—Daily Telegraph, November 26, 1909.

Mr. Schelling's touch, as was shown earlier in the week, is strong, clear, and possesses a caressing quality that belongs only to comparatively few great exponents. Nothing could have been more charming than Mr. Schelling's fanciful and thoroughly sympathetic treatment of three pieces by Debussy; his light touch and facile execution seem made for such music. But they are also fashioned for virtuosity of the most brilliant description, as was



ERNEST SCHELLING.

shown by his remarkable performance of Liszt's rhapsody, No. 10, which "fetched down the house," and resulted in a demand for two extra pieces.—Evening Standard and St. James Gazette, November 26, 1909.

Ernest Schelling has already given evidence that he is a brilliant pianist and yesterday afternoon at Queen's Hall he gave further proof of his powers, playing with a crispness of touch and sure technique which manifestly impressed his audience.—The Daily Mail, November 26, 1909.

Ernest Schelling gave his first piano recital yesterday afternoon at Queen's Hall and played remarkably. He has a strong individuality, distinguished by a combination of vigor and refinement, a fine musical sense and a beautiful tone. He is not conventional in his readings, but never ceases to respect the composer.—Star, November 26, 1909.

Ernest Schelling, whose fantastic suite for piano and orchestra was such a success at the last London Symphony Orchestra concert, gave the first of two recitals at Queen's Hall this afternoon, and showed at once that he has matured both as a pianist and an artist since he last appeared in London. Mr. Schelling has a beautiful touch and subtle sense of gradations of tone. In addition there is force in his playing, and the brilliance which, as a rule, one only expects from the virtuoso pure and simple. Mr. Schelling is anything but that, however. His interpretation of Schumann's great fantasia in C was infused with most poetic feeling. He gave the music its full impetuosity and tenderness. In Chopin he was no less admirable. It is not easy to make so hackneyed a piece as the "Barcarolle" sound fresh, but Mr. Schelling achieved this, and played the mazurka in F sharp minor with a full sense of its rhythmic life. The ballade in A flat was a remarkable piece of work, too.—Glasgow Herald, November 26, 1909.

At his first recital this afternoon, Ernest Schelling at once proved himself a pianist to be reckoned with. He played with a technical command and independence of view that practically disarmed criticism, giving distinction to his work by preserving a grateful quality of tone even in the heaviest fortissimo passages.—Aberdeen Daily Journal, November 26, 1909.

Ernest Schelling, whose fantastic suite was such a success the other day, has high claims also as a solo pianist, as he proved at a subsequent recital.—Truth, December 1, 1909.

Ernest Schelling gave his second piano recital last night at

Queen's Hall and introduced a clever and interesting series of variations of his own composition. He played throughout with brilliancy and polished technique.—Daily Mail, December 33, 1909.

#### Boston Tribute to William A. Becker.

LOCHINVAR ALSO CAME OUT OF THE WEST.

In a memorable chapter of her "study of provincial life," George Eliot discourses of the minds which have matured to greatness in remote and narrow surroundings. The occasion of her remarks is a young doctor who has located, as they say, in Middlemarch, to practice, and, if possible, pursue his scientific investigations. She deduces, with her usual logic, that large communities are not necessary for intellectual growth and that vigorous minds may thrive on meager fare. This early Victorian sermon from the text of the "Sojourn in the Wilderness" was repeated yesterday afternoon in Jordan Hall by William A. Becker, a pianist, hitherto unknown in Boston, who lives, or did live and work in Cleveland. He came announced as an "American pianist," in the sense of having received all his musical education in the United States; he found an audience that was more curious than numerous; he left it warmly interested. The interest had transferred itself from the more than usually attractive program to the grave and reticent personality of the pianist, and to certain unique qualities of his playing.

Handel has been considered, in piano recitals, a thing of the past. Mr. Becker resurrected an old "show piece" to demonstrate the possible difference between a harmonious and a thunderous blacksmith. He did not, as a contemporary writer once put it, convert an eighteenth century forge into a twentieth century foundry, and he did evince that play of nuance which was to distinguish other parts of his performance. His "fighting piece," as they would say in Cleveland, was Beethoven's sonata in C major, surnamed "Waldstein." It may have been the fruits of special study, but a more complete apprehension of the composer's content in this sonata has not been heard here for many a moon. It was intensely subjective; it was magnificently restrained.

The rest of his program was immensely interesting. Schumann's "Warum" suffered from the jerkiness of his rhythm, the "Grillen" was a flash of rhapsody.

In Chopin of the scherzo and the polonaise, Mr. Becker's technique was so supreme with the matter that the manner seemed merely a question of choice. Both pieces were held in restraint and finely attuned to their import. In Rubinstein's staccato study, the pianist loosed the reins on the backs of the steeds of his manual dexterity, perhaps with a little bravado, as if to say that his refusal to do it hitherto had not been from want of the technical fluency. It would be saying more for his playing if Boston had had a more distinguished array of pianists this season, but as matters stand, Mr. Becker's appearance irresistibly suggests another episode of the elder novelists. Lochinvar, also, came out of the west.—Boston Transcript, December 10, 1909.

#### WON MANY LAURELS IN EUROPE.

We have recently had two Russians, a Venezuelan, a Hungarian, etc., in recitals, but not an American, and it is the reviewer's pleasant duty to record that the native pianist did not shrivel before the foreign ones who had preceded him.

Mr. Becker is not only an American, but he has received his musical training in America, chiefly from Dr. William Mason. Yet he has won many laurels in Europe, having appeared in England, Germany, Austria, etc. He made a favorable impression in yesterday's recital. He is a broad and sometimes powerful player, but he does not allow his strength or his technique to run away with him. He makes his virtuosity a means to an end.

The chief work of the first part of the program, after Handel's innocuous variations, on "The Harmonious Blacksmith" had passed (and here the 24-16 rhythm was taken too fast), was Beethoven's "Waldstein" sonata. This was given with intelligence.—Boston Daily Advertiser, December 10, 1909.

His program and performance yesterday proved that he is a musician of more than ordinary ability. His playing of Handel's "Harmonious Blacksmith" and Beethoven's "Waldstein" sonata, works with which the piano loving public is familiar, was marked by impressive skill and intelligence. There were shorter pieces on the program, representing Schubert and Chopin and Rubinstein, and a barcarole composed by Mr. Becker himself, all of which the audience found enjoyable.—Boston Journal, December 10, 1909.

When Mr. Becker played the B minor scherzo of Chopin and the A flat polonaise he was genuinely dramatic. He played the waltz without sentimentality, a little too slowly, perhaps, yet without cloying sentimentality, and with thought of the swish of old silks, the murmur of beautiful women that might echo in some forgotten chamber.—Boston Post, December 10, 1909.

#### Bispham at South Bend.

David Bispham appeared recently with great success at the third subscription concert series of the conservatory at South Bend, Ill. Regarding this appearance the South Bend Tribune said:

Exceptional interpretative powers, unusual dramatic ability and an intellectuality possibly never before demonstrated by a vocalist upon our stage were dominant features of Monday's concert. Mr. Bispham found favor with his audience from the beginning. He gained ground as number followed number. The people encored. Bispham generously responded. When the last selection had been given his auditors sat applauding and applauding until the great artist acknowledged the high compliment paid. It is safe to say that America has no greater song interpreter than he. The dramatic element could hardly be improved upon and the addition of the vocal makes the work doubly fascinating and appealing. In this he occupies a unique position in the musical and dramatic world. Mr. Bispham is as much at home in dramatic reading as in singing. His wonderful portrayal of Poe's masterpiece disclosed a meaning seldom found by the casual reader.

Georg Schumann led three of his orchestral works not long ago at Dortmund.

"Oberon" was revived with success at Karlsruhe.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

Cable and Telegraphic Address: "Delma-Heide,"  
30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
PARIS, January 19, 1910 }

The last Thursday afternoon audition at the studio of Regina de Sales was an artistic affair with the air of "professionalism" about it, inasmuch as the young participants sang and acted their parts well, showing good study, and that confidence usually accompanying certain knowledge—the confidence of "knowing thoroughly" what is required. Before the musical program was taken up, Miss J. Nini-Dixon, a scholarly reader, formerly of London, gave a short "talk" on Rossetti and his works, which was much appreciated. Then Martha Brevoort, Anita Greens, and Sarah Bradford sang successively French, German and English songs; M. Zowkowski was heard in an air from "Don Juan"; Sarah Wilder created a favorable impression by her acting and singing of the grand air from the "Freischütz"; Miss Kathleen appeared in the Garden Scene and the Jewel Song from "Faust," supported by M. Gaillard, of the Paris Opéra. The afternoon closed with the "Seguidillo" scene from "Carmen," performed by Sarah Wilder and M. Gaillard—Miss Wilder's voice and singing, together with her acting, being most "fetching." The young singers did themselves and their teacher, Madame de Sales, much credit.

The music colony here is looking forward with anticipation of pleasure and profit to Henry Eames' Lenten course of lectures on "Instruments of the Modern Symphony Orchestra," which opens on February 10. Vincent d'Indy will supply the instrumentalists from his orchestra. This course Mr. Eames will aim to make a popular explanation of the instruments and possibilities, which undoubtedly will prove very interesting and a rarely given course. As these lectures will be illustrated there will be "entertainment" added, and they should result in financial as well as artistic success for Mr. Eames.

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tion of the instruments and possibilities, which undoubtedly will prove very interesting and a rarely given course. As these lectures will be illustrated there will be "entertainment" added, and they should result in financial as well as artistic success for Mr. Eames.

On last Friday afternoon Mr. and Mrs. Dossert entertained a number of friends at the Villa Dupont. Since moving into their present home, work and consequent lack of time has prevented Mrs. Dossert from resuming her Tuesdays at home. One can usually count on hearing something musical at the Dossert studio, and the excellent program of Friday last was quite attractive. It read: 1, Air of Siegmund, "Walküre," Wagner (Marcel de Bouzon); 2, (a) "African Love Song," Coleridge Taylor, (b) "Spring Song," Haechel (May Alden); 3, (a) "Allerseelen," Strauss, (b) "Serenade" from "Faust," Gounod (John W. Norris); 4, "Pleurez mes yeux," Massenet (Miss Prendergast); 5, "Three Bohemian Songs" (Marcel de Bouzon); 6, "Elsa's Traum," "Lohengrin," Wagner (Miss Alden); 7, Duo from "Hamlet," A. Thomas (Mrs. Dossert and Mr. Norris). M. de Bouzon, who made his first appearance in public at the concert of Francis Richter, the blind pianist, is a young tenor of excellent promise. He came from Vienna where he had studied two years as a baritone, and the success he won as a tenor is gratifying after but four months of study here. His voice is dramatic and he possesses musical temperament. Miss Alden has a beautiful soprano voice of warm quality and extended range, and she sings with taste and finesse. Miss Alden, who has sung with success in America, has come to Paris to continue her studies with her former teacher. Another pupil, Mr. Norris, who is here for a second winter of work with Mr. Dossert, was formerly a soloist of the Brick Church in New York. He has a resonant baritone voice. His solo numbers were much appreciated and he won warm applause with Mrs. Dossert in the duet from "Hamlet." Of Miss Prendergast's voice one could exhaust the adjectives of praise. Its range is over three octaves and in flexibility and richness of tone it leaves little to be desired.

Several of the advanced pupils of the successful piano professor, Wager Swayne, have been doing good work in public performance of late, and will receive attention in next week's correspondence.

George Washington Lapp, the energetic and indefatigable business manager of the Conservatoire International d'Opéra et de Chant, is simply a marvel of adaptability and endurance. In four months' time he has built up an institution of vocal art, surrounding himself with a teaching faculty of specialists in their several branches, that speaks well and assuring for his clear and far-sighted plan, promising and guaranteeing success. Every regular student entering the conservatory is required to follow a course of study, and is expected to conform to the regulations. The curriculum embraces: voice culture, solfège, diction, declamation, chorus, dramatic art, mise-en-scène, repertory, and ensemble. Languages: French Italian and German. Exceptional ability will be recognized by the International Conservatory, which will award a limited number of scholarships. Candidates extraordinarily qualified, will be examined by the faculty and the committee of scholars.

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ship and endowment, who will decide upon their merit in awarding scholarships.

Reinhold von Warlich, a young Russian singer, who has been applauded in Paris, in London and Berlin for his voice and interesting interpretations of lieder, left Paris this morning to embark at Cherbourg for New York, where he is engaged to sing in concerts and recitals.

DELMA HEIDE.

### LATER PARIS NEWS.

PARIS, January 24, 1910.

At the Châtelet yesterday, when the series of Beethoven symphonies was brought to a close with the "Ninth," the School of Choral Song (or Singing), foundation of Jean d'Estournelles de Constant, contributed for the first time to the execution of this work, performed every season by the Colonne forces. The symphony, as the entire concert, was directed by Gabriel Pierné (Ed. Colonne still taking the "rest" cure). The début of the singers was encouraging. Their rhythm is well marked and their attack precise; one can recognize good guidance. More breadth and subtler expression will follow, no doubt, with added experience. The soloists were good and the whole rendition was much appreciated. Other things on the program were the overture to "Léonore" of Beethoven; the fifth concerto for piano of Saint-Saëns, performed by Georges de Lausnay; and J. B. Ganaye's "Les Lieder de la Forêt," sung by Mary Olivier (of the Opéra).

The programs of other orchestral organizations: the Conservatoire, the Lamoureux, the Symphonie, were all interesting. At the second, Salle Gaveau, Henriette Renié played Widor's "Choral and Variations" for the harp. It would be superfluous to speak of Mlle. Renié's talent; it ranks among the foremost as much by musical intelligence as by an elegant virtuosoship.

Dropping in at the Marigny Theater, in the Champs Élysées, where the Sechiari Orchestra were giving their first Sunday concert this season, I was disappointed to find the announced soloists substituted at the last moment, thus cutting out the Rubinstein D minor piano concerto and the "Chanson perpétuelle" by Chausson, besides a scene from Gluck's "Iphigénie en Tauride" with chorus. The only interesting number worth listening to was Schumann's fourth symphony (in D minor) by the orchestra, consisting largely of youths playing the violins (especially seconds) and violas—probably pupils of M. Sechiari, himself a well known violinist.

The "Festivals Musica," organized by the Société Musicale, have begun at the Théâtre Femina. There will be eight so-called "festivals" i. e., concerts, corresponding to the diverse schools and epochs of music. On last Tuesday afternoon there was crowding to hear Diémer, so pleasant and clever at the piano; the Expert Vocal Quartet; Jane Henriquez and M. Muratore (of the Opéra), and the Parent String Quartet. The program consisted largely of old French music, taken from the sixteenth, seventeenth, and eighteenth centuries.

On the same afternoon of Tuesday, at her home Elise

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Kutscherra (Kammersängerin) arranged "une heure de musique" in honor of Her Royal Highness the Infanta Eulalia; His Highness the Prince Ferdinand; Their Highnesses the Prince and the Princess of Saxe-Weimar and their daughter, the Princess Sophie. Owing to other engagements I could not be present—but have failed to hear that Madame Kutscherra's piano had been tuned higher for the honored occasion.

Tuesday evening at the Salle Gaveau, the Société Philharmonique fashioned their sixth concert into a little "Festival Schumann" in honor of the great Zwickau master's centenary. Here is the program:

Quartet in A major, op. 41, No. 3.

The Quatuor Hayot.

(Mm. Hayot, André, Denayer and Salmon.)  
L'Amour et la Vie d'une Femme.

Marie Brema.

Papillons, Arabesques, Final du Carnaval de Vienne.

Arthur de Greef.

Die beiden Grenadiere, Aus alten Märchen winkt es, Der Nussbaum, Widmung.

Mme. Brema.

Quintet for piano and strings.

M. de Greef and the Quatuor Hayot.

M. Eugène, accompanist.

No one here has forgotten Marie Brema's too rare appearances. She was formerly at the Lamoureux concerts the first Brangaene in the first execution of "Tristan and Isolde" at Paris. Of this role she left an affecting and unique incarnation. The Philharmonic Society was the means of Madame Brema being heard this past week. For her it meant the renewal of former successes; for her hearers a great pleasure. Her infinitely varied and intelligent diction keeps that clearness, that expressive charm and warmth which alone can give the consciousness of her great talent and its communicating kindness. She may perhaps be somewhat criticised for accentuating by gestures and continued mimic that diction which her artist-soul suffices to render affecting and comprehensive. M. de Greef's piano playing showed some color and promise of accent and variety when, in a fore passage there suddenly was heard a crash—his effort at the keyboard having affected his chair to the "breaking-down" point. Of the two concerted numbers the quintet gave the greater pleasure. The concert as a whole was much enjoyed.

The first of two concerts by the "British Concerts Society" (twin sister of the Society of French Concerts in London), has been given here in the Salle Erard. After an explanatory talk on the modern English school of composition by M. D. Calvocoressi, followed by Purcell's "Evening Hymn," the program proceeded with the modern writers: Benjamin Dale, "Variations" from the piano sonata in D minor, played by Myra Hess in a superb manner, displaying vivid imagination, great intelligence, and an infinite variety of touch with beautiful "light and shade" effects, from the most delicate and winsome of caresses to more pompous strides and thundering power. While the solo work of Miss Hess was wonderfully clear and brilliant, exciting great admiration, her ensemble playing with Lionel Tertis (viola), in a Benjamin Dale sonata for piano and viola, was no less remarkable. Mr. Tertis exhibited fine tone, dexterous left-hand ability, and a free and bold style of bowing. This sonata is well written, melodious and spirited. A Romance for the same instruments by York Bowen, though equally well played, was found less important. Mrs. George Swinton,

with good voice, much intelligence and authoritative style interpreted the following songs, divided into two groups, (a) "In Haven" and (b) "Where Corals Lie," both by Edward Elgar, the latter song being redemanded and graciously repeated by the singer; (c) "Passing Dreams" by Roger Quilter; (d) "Chant" ("Weep You No More") by Arthur Somerwell—also redemanded. The record group opened with (a) "Lullaby" by Cyril Scott, a repetition of which was insisted on; (b) "At Night" by Landon Ronald, and (c) same writer's "Constancy"; ending (d) with Hubert Bath's setting of Rossetti's "Her Lute Hangs Shadowed in the Apple Tree." Yves Nat played the accompaniments in a musicianly manner. Some of these compositions just cited would be more English were they not so French; that is, constructed (more or less) on French lines, after French models.

Coral Baker, of Rochester, and Mlle. Philosophoff, a Russian singer, both pupils of Mathilde Marchesi, were heard to excellent advantage on Friday afternoon in the salon of their teacher. Mlle. Philosophoff has sung considerably here, both in public concert and in salons, while Miss Baker, who has a light and flexible soprano voice, perhaps less experienced, will leave for America shortly to fill some concert engagements, returning to Paris in the spring to resume her studies. Both singers have promising features.

The electric light service has suddenly come to an end in the Champs Elysées quarter—the same as the elevator service, the Metropolitan underground railway, etc.—all caused by the flood, from which Paris and vicinity are suffering. Being unprepared for such an emergency, and the candles growing short, I am obliged to shorten this letter.

DELMA-HELDE.

## MONTREAL MUSIC.

MONTREAL, JANUARY 29, 1910.

Tina Lerner, the talented pianist, gave a recital before the members of the Ladies' Morning Musical Club in the Y. M. C. A. Hall on Thursday forenoon, playing the following program:

Pastorale Varie ..... Mozart  
Intermezzo, A major ..... Brahms  
Rondo Capriccioso ..... Mendelssohn  
Prelude, F sharp minor ..... Chopin  
Nocturne, F major, op. 15, No. 1 ..... Chopin  
Waltz, A flat major, op. 34 ..... Chopin  
Ballade, F minor, op. 52 ..... Chopin  
Unrest, from Moods ..... Brockway  
Nocturne ..... Metz  
Valse Caprice on Strauss' Nacht Falten ..... Tausig  
Meine Freuden (Chopin) ..... Liszt  
Wedding March and Dance of the Elves (Mendelssohn) ..... Liszt

When the writer entered the Y. M. C. A. building he happened to meet Mrs. Shaw, the president of the organization, and Miss Skelton, the second vice president, who asked him if he had ever heard Miss Lerner before. The answer being in the negative, the reply was, "You will hear a very fine artist." This from two women, who are very musical, was sufficient guarantee that Miss Lerner must be an excellent artist, because she played for the club last season, and made such a favorable impression at that time that the present engagement followed, and there is no doubt that if ever Miss Lerner returns to this continent she will be engaged again, for she is indeed a player of seriousness and conscientiousness; she does not do any

acrobatic work, nor does she pound, but her tendency is to make the instrument sound beautiful, coaxing out of it a most liquid and brilliant tone, which is indeed enchanting. In the first three compositions her interpretation was a most scholarly one, and she received much applause. In the group of Chopin, her touch was delightfully crisp and her performance, as a whole, of poetic simplicity and rhythmic precision. It reminds one of De Pachmann's Chopin playing. In the rest of the program she likewise scored an emphatic success, being called out numberless times, and compelled to play two encores. The audience, composed only of members of the organization, was most enthusiastic.

Michael Matoff, the popular violinist, gave a concert for charity's sake in the New Windsor Hall, Wednesday evening last, assisted by Lillie Schultze, mezzo soprano. Mr. Matoff opened the program with Wieniawski's D minor concerto, and being somewhat nervous did not do himself justice in the first movement; but he found himself in the "Romance," in which he displayed a very fine legato and artistic feeling. His other selections comprised the Bach air on the G string, and "Menuet" by Beethoven, "Zephyr" by Hubay, the second movement from Tschai-kowsky's concerto and the "Spanish Dances" by Sarasate, revealing a splendid technical facility and fine bow manipulation. Being called out several times he had to give two encores, and was presented with a beautiful wreath of flowers. Miss Schultze sang songs by Massenet, Bizet, R. Hahn and Martini with considerable success. Miss Myers furnished the accompaniment with musicianship and authority. The audience was a large and appreciative one.

The program of the fourth concert by the Symphony Orchestra, which took place Friday afternoon last at His Majesty's Theater comprised Schubert's overture "Fierrabras," Mendelssohn's "Reformation" symphony and Bizet's "L'Arlesienne" suite. The performances of the overture and the symphony were indeed most creditable; the suite, however, was the most popular one with the audience, which went so far as to demand a repetition of some of the movements, which Mr. Goulet, the conductor, however, declined. Dora Gibson, who possesses a powerful well trained dramatic soprano voice, was the soloist. She sang "Schmerzen" by Wagner, "Vissi d'Arte" from "La Tosca," with excellent tone production and dramatic expression, and was compelled to give an encore.

Busoni, who, from all accounts, is one of the greatest pianists living, will give a recital in the New Windsor Hall on Friday evening next.

HARRY B. COHN.

## Dr. Lawson at Waterbury.

The appended notices show that Dr. Franklin Lawson's songs were much appreciated in Waterbury, Conn., at a recent concert:

Dr. Lawson's solos were enthusiastically received.—Waterbury Republican, January 10, 1910.

Dr. Lawson is a tenor of much ability and has an artistic delivery. He has a very powerful range, but there is much music in his tones.—Waterbury Evening Democrat, January 10, 1910.

Massenet's newest opera, "Don Quixote," is scheduled for production in March, at Monte Carlo.

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### VERLAG HARMONIE, BERLIN, W.

Anna Lambrechts-Vos. "Streichquartett C-moll," op. 7, No. 2. "Streichquartett A-moll," op. 7, No. 1.

The mere mass of so much serious work must command respect and entitle the composer to consideration. There are in all sixty-four pages of closely printed score, and every page testifies to the composer's care and skill. Everything is finished and polished. There is no slipshod work here, no evidence of haste or inattention. And such work could only be done after years of technical drill. But when we get to the end of these pages we experience a sense of disappointment. The haunting melody, the saving grace of harmony, the convincing note of inspiration—where are they? Not in these academic discussions; not in these senior wranglings. Canonic imitations, fugatos, inversions, chromatic harmonies after the mewling manner of Spohr, and the most biting discords do not necessarily make attractive music.

What musical or any other kind of satisfaction is to be extracted from the following chord from the last page of the A minor quartet? The first violin plays high E; the second violin the E and C below; the viola the F below that; the cello the B and E two octaves below that. The harmonies of the C minor quartet are equally harsh.

In the proper situation in a music drama any one of these chords might find a justifiable use. But it is artistically wrong to force the suave and ethereal voices of a string quartet into the strident tones of high tragedy. Beethoven's "Coriolanus" is as honey beside the acerbity of the harmonies of this C minor quartet. And even Beethoven could hardly make a fugue acceptable in quartet form. Yet Anna Lambrechts-Vos gives every theme a contrapuntal treatment, like the middle section of a fugue. Alas, that so much fine gardening should be wasted on thorns. Oh, for one wild rose or a nodding daisy amid this wooden dullness!

### OLIVER DITSON COMPANY, BOSTON.

Ditson Editions, Nos. 123, 137, 139. The first thing to commend these editions is the typographical excellence. Design, printing, paper, all are admirable.

No. 139, E. R. Kroeger. Hand expansions and contractions—a series of technical studies, presumably for the piano, though the instrument is nowhere mentioned in the volume. These exercises consist of arpeggios of the major seventh cord, the dominant, diminished, secondary seventh chords; the major and minor triads; the major scale, the two minor scales and the chromatic scale, transposed to all keys. It is a systematic arrangement of the necessary finger drudgery of the pianist, and if the system can make that drudgery a little less irksome to the student then it is to be welcomed.

No. 123, Eugene Gruenberg. Scales and chords for the violin. These studies are evidently the work of a man who understands what the young violin student most needs. They cannot be musical, and are not offered as such. But the violinist who practises systematically the chords and scales as herein set down, with the fingering and bowing, will find no difficulty in purely musical works that these studies have not prepared him for.

No. 137, Elizabeth Fyffe. Eight violin pieces in the first position. These are so full of the commonest faults of musical grammar that no child should hear them. Such music has no reason for existing, for bad grammar has not even a commercial value. Let us have simple music for children, by all means, but let it be correct. The counterpoint in the minuet is vile. It is the product of one who has not yet mastered the rudiments of harmony and who has no conception whatsoever of the contrapuntal treatment of passing notes.

The so called gavotte is not a gavotte, but a march, and a poor one at that. Every section of a gavotte begins on the third beat of the measure and ends on the first beat. In this so called gavotte the sections all begin on the first beat. If the bars are changed by moving them forward two beats it will not improve matters, for we then get the

third and fourth beats of the bar, in nearly every case, of the same harmony as the first and second beats of the next bar. No tinkering can make a gavotte of this.

"Seesaw Waltz" relies for its effects on the consecutive octaves between the melody and the bass. The "Song of the Brook" has some very unpleasant clashing of minor seconds, as well as a generous amount of inaccuracies. In fact, there is nothing in this collection that a musician can commend.

### Oliver Ditson Company Songs.

J. C. Bartlett, "No Rose Without a Thorn." A pleasing trifle from the pen of an accomplished musician. It has the lightness of touch of an experienced writer, and though quite unpretentious, is well worthy the attention of the drawing room singer, whose audience does not always crave the strenuous utterance of the composer with a tragic message.

W. J. Baltzell, "A Sunrise Song." A well written little song; melodious and free from the commonplace. Its weakness is a certain harmonic vagueness in places and a lack of cohesion in its style. The frequent change of figure in the accompaniment and the juxtaposition of phrases, which in no way resemble each other, result in a composite whole that sounds as if the composer had assembled the fragments of a number of broken melodies.

Ward Stephens' "The Cross Roads" has seven changes of signature in five pages, consecutive octaves, chords of the 6-4 taken at random and quitted for no purpose, pedal notes left hanging in the air as unresolved discords, and other unmistakable evidences of a lack of good harmonic training and general musical culture in the composer, or an inability to profit from his instruction if he has had plenty of it. But the misplaced accents on words like "and," "so," "with" look more like ignorance than stupidity. Ward Stephens has not had these things pointed out to him, and indeed there is no reason for pointing them out.

### G. SCHIRMER, NEW YORK.

#### The Violin Teacher's Guide.

A volume has just been issued by this firm called "The Violin Teacher's Guide," which is a graded and classified list of violin music selected from the publications and importations of G. Schirmer. It contains an essay by Thomas Porter called "How to Choose a Violin," which is very important to start with; then an article on the "Repairing and Improving of Violins," and then the graded courses of instruction in progressive order; a list of violin methods and a list of violin studies, in the various grades, of course; then the pieces for instruction for violin and piano, always in the graded courses, up to the very difficult and highest special classifications. The book itself is a complete repertory of the violin music, including also compositions for two violins, for four violins and for four violins and piano, and then a list of the violin literature, going right down to Wolff's "Fiddle Frauds." We recommend this book immediately for the use of all violinists and violin students.

### "The Voice," by Dr. Frank E. Miller.

Those who have had the good fortune to live in New York for the last quarter of a century or more and who have taken an interest in the question of opera and concerts and singing and the voice and music, could not have had a complete round of it without making the personal acquaintance of Dr. Frank E. Miller, one of the leading physicians and specialists on throat, nose and ear in this country, who has been for many years a resident of this city and who has made a specialty of these organs, besides studying the musical organ.

The Schirmer house has just issued, a book of his called "The Voice: Its Production, Care and Preservation." Dr. Miller tells us how to choose a teacher, how to breathe; that is, inspire and also how to expire, and most of his patients expire—properly, after learning from him how. Then he has a chapter on "Pitch and Sympathetic Vibrations," referring to these registers in the chest and the head cavities, and he says, among other things, it is easier to distinguish between voices even of the same range than between instruments of the same kind because of the strong individuality in voices.

We might say here that no matter what the pitch is, there is always a kind of a fundamental scale tone to each human voice; but instruments have fixed, definite tones, therefore you can't distinguish them. It is difficult to distinguish in four horns in an orchestra which horn it is that is playing or blowing at any one time.

Then comes a chapter on the registers of the voice, which is a very debatable question. The doctor differs somewhat from Dr. Mackenzie and Mr. Mills in their definitions of the register, and we may say here that Dr. Miller claims that his work does not limit the voice-producing factor to the vibrations of the vocal chords, but he also considers the importance of the rest of the vocal tract in relation to them, and that is one of the great big bold propositions of the modern day; in fact, it may

be the whole personality in its relations to the vocal chords and the question of temperamental adjustment besides.

Then the doctor tells us something about the stroke of the glottis. It is a very clear and concise exposition of a very interesting element. The hygiene of the voice is a good section and then comes the question of the curing of the nodes. Yes, and the doctor might well have added also "The curing of the notes," because there are so many singers in this world that begin to sing that know nothing whatever of musical values and musical notes and for that reason, while there are many persons that have good voices, well trained, what they sing is not usually understandable or intelligent, because they have no idea of the value of the art of music. By taking up Dr. Miller's book they will secure an intelligent review of his subject, an epitome of the subject of which he has the mastery.

### "Across the Miles."

Rupert Hughes' "Across the Miles" has grace and charm. Both the natural, easy melody and the interesting accompaniment are spontaneous and unlabored. It is a pity, however, that the composer, in his finishing touches, let finger work at the piano take precedence over head work at the desk. The accompaniment lies so easily under the hand when seated at the keyboard! But there are, unfortunately, a number of little technical blemishes in the part writing that no well trained composer would tolerate. Let Rupert Hughes put his accompaniment into plain four voiced hymn, if he can. The false relations, discords and their resolutions sounded together, altered and unaltered notes clashing, and odd notes that cannot be accounted for at all, will surprise him. Mr. Hughes is a gifted literateur, but musical composition is an art and must be studied.

### "Elektra" Guide to the Opera.

Through the Schirmer house, Ernest Hutcheson appears before the musical public as the author of a guide to Richard Strauss' opera of "Elektra." This is not the conventional guide, because it is written by a musician who explains, through examples, the value of the themes in their relations to one another and their relation to the unity of the work, too. Mr. Hutcheson's remarks regarding Richard Strauss as a composer are of an exceedingly broad and comprehensive nature, and prove the views of an expert professional musician on the subject, not merely the literary view of a musical work. It is the literary view as expressed by a musical mind, and it should be read by every one who has heard the opera, who intends to hear the opera or who does not.

### "Kathleen," Song by Bruno Huhn.

Bruno Huhn has composed a charming setting for the song "Kathleen," words by Berton Braley. The composition is in two keys, E flat for high voice and C major for baritone or basso. As indicated, there is a fragrant Irish quality about "Kathleen," in which the lover waxes as extravagant over his loved one as the limit of poetry allows. It is a song that will be certain to please many singers.

### CINCINNATI CONSERVATORY OF MUSIC.

#### "Sharps and Flats."

The students of the Cincinnati Conservatory of Music have just issued the first number of a publication called "Sharps and Flats," with the motto "What Sharps and Flats We Mortals Be." It contains some interesting data regarding the Alumni Association and, of course, the faculty first; then it refers to literary matters, elocution and dramatic art; an article on artistic pedaling, etc. As a first attempt, it is far above the average of college publications and it must be of interest to all those who are associated in the past or the present with that decidedly thoroughgoing institution. In this connection it may be stated that there was a lecture-ensemble very recently at the Conservatory, with Theodor Bohmann as pianist and lecturer, and Louis Schwebel, pianist, with a boy choir under the direction of Harold Becket Gibbs.

### LIBRAIRIE FISCHBACHER, PARIS, FRANCE.

#### "Le Descriptif Chez Bach."

This publication house has just issued a pamphlet with the above title by Gustave Robert, author of a number of important musical publications, especially an account of the music in Paris from 1834 forward. This book is an analysis of certain elements in Bach's compositions of interest to students of the master.

### REMICK LIBRARY EDITION.

Ten years ago, Jerome H. Remick bought out the Whitney-Warner Publishing Company of Detroit and entered the music publishing field. At that time the publications were confined to popular vocal and instrumental pieces. A few months later a New York branch office was established, and, from that time, business increased with amazing rapidity. The new building at 131 West Forty-first street, recently erected, has already proved too small for the enormous amount of business transacted, and an ever

increasing staff. Recognizing the need of a handsome and popular edition of art songs, Mr. Remick has entered the field of legitimate art publications, and for this purpose engaged Joseph Carl Breil to assume charge of the department which is known as the Library Edition of Art Songs. The establishment of the department was entrusted to and undertaken by F. E. Belcher, the director of the New York office.

The character of the works published through this department proves that Mr. Remick is sincere in his efforts to assist American composers in publishing their works as well as to advance the interest in American compositions. In the catalog are to be found some especially good works, and the list of composers embraces such



JEROME H. REMICK.

names as DeKoven, Foerster, Codman, Oehmler, Aldrich, Berge, Breil, and others of high reputation. The result is that this edition has created a profound impression in the music world, notwithstanding the fact that it has been in operation but six months.

The latest publication, "A Wreath of Songs," by Adolph M. Foerster, has just come from the press. It is a set of six songs, gotten up in the most artistic manner. The paper is good, the print clear, the workmanship of the best. One of the special attractive features is the poem in large type upon the page opposite to each song with symbolic illustrations. Upon receipt of a copy, Mr. Foerster wrote in part:

"How I feasted my eyes on the beautiful attire given

to my songs. I like the publishers' part of this matter, and beg you to express my gratitude to the firm. I cannot stop referring to my delight."

#### BUSONI AT TORONTO.

Busoni scored an overwhelming success at the concert of the Mendelssohn Choir of Toronto, on Thursday, February 3. The audience was in a furor of excitement and encores were insistently demanded.

#### Kathrin Hilke's Boston Recital.

Kathrin Hilke, soprano, assisted by Coenraad V. Bos, pianist, gave a song recital at Chickering Hall, Boston, on February 1. This was her first recital since her return to America after three years of study in Europe. Her great success was noted by the Boston press as follows:

Her interpretations show at all times musical sensitiveness of a high order. Technically her forte is unquestionably her management of mezza voce; here her voice has beauty and charm throughout its range.—Boston Herald, February 2, 1910.

Miss Hilke has come back to America with a voice trained to do hard things in the line of recital giving and to do them according to conservative singing methods; she knows how to get the dramatic effect so much desired by modern interpreters of song, and to get them without declamation. The tone colors of her voice throughout its compass are equalized to a general tonal tint.—Christian Science Monitor, February 2, 1910.

Miss Hilke possesses a high, clear and well poised voice, which she uses discreetly and with a calculation which at times cools what might otherwise be a fervid and spontaneous climax.—Evening Record, February 2, 1910.

The lower tones of Miss Hilke's voice are of a rich and lovely quality. She has an intelligent grasp on the spirit of the music she sings. She showed excellent taste in her work throughout the program.—Boston Daily Advertiser, February 2, 1910.

#### Rose Bryant's Singing Enjoyed.

A few complimentary press notices of Rose Bryant's singing are herewith given:

The soloist was Rose Bryant, contralto, who contributed German's "Love, the Pedler," Schubert's "Du bist die Ruh," Donizetti's "La Zingara" and an encore. Miss Bryant has a voice of much resonance. She has also musical feeling and interpretative skill.—The New York Press.

Never has Miss Bryant's voice been under better control. Her tones were full and sweet, having that sympathetic quality we have come to expect in her singing.—New Britain (Conn.) Herald.

In Rose Bryant the society secured an artist of no uncertain merit. While the quality of her voice is eminently contralto, she invades the soprano register with ease, and the latitude of her range is one of her remarkable assets. In addition to a thoroughly cultivated voice, she possesses a pleasing presence, and delighted her hearers.—Allentown (Pa.) Democrat, December 8, 1909.

Monday, the Hartford (Conn.) Sängerbund gave its annual concert at Parson's Theater. A large audience thoroughly enjoyed the work of the singers. David Bispham was the soloist.

#### Germaine Arnaud Not Coming.

The talented and remarkable young pianist, Germaine Arnaud, of Paris, who made such an excellent impression here last season, has deferred her contemplated tour of this winter until next, on account of eighteen Russian engagements which had to be filled, most of them with orchestra. Mlle. Arnaud is playing in Europe in all countries outside of England, where she has already appeared and where she has a subsequent engagement to fulfill, which is already arranged. With her maturity she is be-



GERMAINE ARNAUD.

coming one of the most remarkable pianists in Europe today, possessing a temperament and power of expression that give her special eminence in a field in which these qualities are prerequisite.

Saint-Saëns' "Proserpina" will be sung at Monte Carlo this spring.

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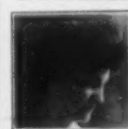
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BOSTON, MASS., February 5, 1919.

Thursday evening, at Chickering Hall, the Flonzaley Quartet again delighted a large and discriminating audience of music lovers by the exquisite playing of the following program: Haydn quartet, op. 64, No. 5; adagio from the unfinished quartet by Chausson; scherzo from quartet, op. 74, of Reger, and the Beethoven quartet, op. 74. There are occasions when certain artists or musical organizations gain an apparently inexplicable vogue for the time being, and then the fickle public forgets them just as rapidly in the appearance of a new favorite. But, when a really great organization like the Flonzaley Quartet comes to the fore, through the indisputable genius of its members, we may truly count on the undeniable success which grows with each appearance and which will make them welcome at all times. This was the case at the second Flonzaley recital here. There is something remarkable about the absolute impersonality of the performance of each member by himself, and the startling individuality of their playing as a whole. It is as though each one expresses his very best only when playing in conjunction with the others. This was most interestingly manifested in the finale of the Haydn, when the scales and running passages were as the expression of one man, and again in the wonderful cantabile playing both in the second movement of the Haydn and the noble adagio ma non troppo of the Beethoven. The Chausson and Reger were made interesting more through the quartet's inimitable playing than because of the musical content of the compositions, but throughout the program the fact was plainly evident that nothing finer in the way of ensemble playing had ever been heard in Boston before.

Antonia Sawyer, the capable manager of the Sawyer Choir and Concert Agency, of New York, met many of the prominent singers and teachers of Boston while in this city attending to the business of Kathrin Hilke's recital.

Frederick N. Waterman, baritone, gave the second in his series of studio recitals on January 27 before an audience which crowded Clara Munger's roomy studio. The same program was twice repeated in his own studio in the New Century Building the following Saturday and Monday afternoons in order to accommodate his many interested friends and pupils. Mr. Waterman brings an earnestness and seriousness of purpose to bear upon his work, which makes for splendid results in his own singing as well as in that of his pupils. Gifted with a rich baritone voice of exceptional timbre and the temperament that seeks the highest as its form of expression, he was heard to fine advantage in the "Pro Peccatis" from the "Stabat Mater" by Rossini, the "Di Provenza" aria from "La Traviata"

and "O du, mein holder Abendstern," with violin obligato from "Tannhäuser." Of the shorter numbers on the program, Schubert's "Serenade" with violin obligato, and "Apparitions," by the rising Chicago composer, Lulu Jones Downing, were most enjoyed by the audience, who compelled him to add five numbers to the generous program. Mr. Waterman had the efficient assistance of a trio composed of Miss Priestly, violinist; Mrs. Georgie Pray Lasselle, cellist, and Elizabeth Frost, at the piano.

Olga Samaroff, the brilliant and widely known pianist, supplied the following illustrations to a lecture at Chickering Hall on Tuesday afternoon: Bach—prelude and fugue in A minor from "The Well Tempered Clavichord"; Beethoven—"Sonata Appassionata"; Schumann—"Grillen"; Chopin—fantaisie impromptu; and the fourteenth rhapsody of Liszt. Madame Samaroff added an encore at the close of the program.

The pupils, past and present, comprising Stephen Townsend's successful oratorio class, will give Stainer's "Crucifixion," Dubois' "Seven Last Words of Christ" and Gaul's "Holy City" at Chickering Hall about the middle of March, under their teacher's able direction. As the recent concert of this fine body of young musicians was such an unqualified success much interest has already been aroused in this coming event.

Tuesday evening, Kathrin Hilke, the New York soprano, made her initial appearance in this city at Chickering Hall before a large audience of music lovers, who were attracted both by the interest of the event and the unusual program, which follows:

Im Abendroth .....	Schubert
Das Lied im Grünen .....	Schubert
Die Junge Nonne .....	Schubert
Der Einsame .....	Schubert
Liebestreu .....	Brahms
Wir wandelten .....	Brahms
Nachtigall .....	Brahms
Ständchen .....	Brahms
Novembre .....	Trémisot
Petites Roses .....	Cesek
L'Invitation au Voyage .....	Duparc
Chanson Triste .....	Duparc
An eine Acolsharfe .....	Wolf
Der Gärtner .....	Wolf
Zur Ruh', zur Ruh'! .....	Wolf
Treuet ein, hoher Krieger .....	Wolf
Love Guides the Roses .....	Foots
There Sits a Bird .....	Foots
Long Ago .....	MacDowell
The Danza .....	Chadwick

Daring as this program was, more particularly now when the frenzied search for novelties is relegating these difficult songs to the background, Miss Hilke was amply re-

paid for her temerity by the artistic success she achieved. Possessed of a beautiful soprano voice of ample range and lovely quality, particularly through the middle and lower registers, which she uses with fine taste, Miss Hilke soon proved that she was not merely a singer gifted with a voice, but a sincere musician who first thought out her effects carefully, and then gave rein to the feeling and imagination. In this respect she was particularly successful in her mezza-voce work, while her phrasing of "Novembre" and the "Chanson Triste," was about as perfect as human effort could make it. Conrad von Bos presided at the piano.

On the same evening Mr. Chadwick conducted an interesting concert given by the Conservatory Orchestra and advanced students.

A fine performance of Gounod's "Gallia" was given by the Sunday Society of Sanford, Me., Llewellyn B. Cain, of 509 Pierce Building, Conductor. The society had the assistance of local soloists and orchestra, with Florence K. Palmer, of Portland, soprano, and the occasion was voted a great success for the efficient director and his willing co-workers.

Stephen Townsend, who has been busily engaged with a number of private musicales aside from his large class of pupils, is to fill the following dates in the near future: Recital at the Harvard Musical Association, February 11; an engagement at Gloucester to sing the title role in the oratorio of "St. Paul," on March 17; the work with the Cecilia Society of Boston in Coleridge Taylor's "Departure of Hiawatha"; "Aida" in Brockton on March 18, and the solo work in Bossi's "Paradise Lost" at the third concert of the Handel and Haydn Society of Boston on Easter Sunday, March 27.

The Philharmonic Orchestra of Brockton, George Sawyer Dunham, conductor, and Lida Shaw Littlefield, soprano, gave a splendid program of miscellaneous numbers in the City Theater on Sunday, January 30, before a large and enthusiastic audience.

Edith Bullard, soprano, recently sang before the Thursday Morning Club, at the home of Mrs. Allen, on Commonwealth avenue, and pleased the little musical coterie by her charming rendering of a group of ultra-modern songs.

The first winter concert of the MacDowell Choral Club of Peterborough, N. H., was given at the Unitarian Church on February 2, with the assistance of Katherine Foote, soprano; F. Otis Drayton, tenor; Harry Brooks Day, conductor, and C. H. Hotchkiss, organist. The program consisted of part songs and excerpts, with two groups of songs contributed by each of the soloists. The concert was a great success and Mrs. MacDowell and her enthusiastic assistants deserve the highest praise for their indefatigable efforts in behalf of that noble memorial to a great man.

Wednesday evening Albert Edmund Brown, baritone, with the assistance of Mrs. Brown at the piano, gave a rare program of English songs and ballads which were thoroughly enjoyed by the large audience present.

The two musical events of widespread interest, which took place in Manchester and Nashua, N. H., on January 26 and 27 respectively, owe their gratifying artistic and

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financial success to the untiring efforts of E. G. Hood, of Nashua, their able director. The first concert, which was given by the Manchester Choral Society, consisted of a dramatic cantata, "The Crusaders," and solos by the Boston Festival Orchestra, with the assistance of Gertrude May Stein, contralto; H. Lambert Murphy, tenor, and Frederick Martin, bass. The following evening Haydn's "Creation" was given at Nashua with Grace Bonner Williams, soprano; Mr. Murphy, tenor, and Mr. Martin, bass, the latter scoring the success of the evening by his glorious singing of the solo and ensemble numbers.

Elizabeth Gregg, contralto of the Shawmut Congregational Church, has been secured for the Harvard Church of Brookline, beginning with the 1st of April. Mrs. Gregg is the pupil of Mr. and Mrs. Arthur J. Hubbard, who feel justly proud of the many fine positions gained by their pupils all over the country.

At her second concert in Symphony Hall, on Saturday afternoon, Liza Lehmann had the assistance of Madame Jomelli, soprano; Miss Palgrave-Turner, contralto; Dan Beddoe, tenor; Frederick Hastings, baritone; Wilnot Goodwin, baritone, and Master Albert Hole, the boy soprano. The program follows:

New song cycle, Breton Folk Songs.  
Madame Jomelli, Miss Palgrave-Turner, Dan Beddoe, Wilnot Goodwin.  
Song, It Was a Lover and His Lass.  
Albert Hole.  
Love song, You Flaunt Your Beauty (from The Golden Threshold—an Indian song-garland).  
Dan Beddoe.  
Solo, The Mad Dog (by request).  
Frederick Hastings.  
Song, Evolution.  
Miss Palgrave-Turner.  
Three bird songs—  
The Woodpigeon.  
The Yellowhammer.  
The Owl.  
Madame Jomelli.  
Two songs—  
If No One Ever Marries Me  
The Swing (from the Daisy Chain).  
Albert Hole.  
The Nonsense Songs from Alice in Wonderland.  
Madame Jomelli, Miss Palgrave-Turner, Dan Beddoe, Frederick Hastings.

The distinctly new feature of this program, aside from the miscellaneous songs, was the Breton Folk-Song Cycle, which scored a most emphatic success by its charming flow of melody and strong dramatic touch where the text warranted it. The "Nonsense Songs" lost nothing in the repetition, the quartet of singers giving themselves more spontaneously to their delightful task because of the added familiarity with the contents. The solos, too, were finely rendered, Madame Jomelli and Miss Palgrave-Turner giving of their best, while Master Hole completely captivated the audience by his prima donna high notes and irresistible good humor. Mr. Goodwin displayed a well trained voice of good quality in the solo and ensemble work of the Breton folksongs. As before, Madame Lehmann delighted the large audience, as much by the grace and dignity of her presence, as by her beautifully unobtrusive work at the piano.

Two musical events of unusual interest which took place in Portland, Me., were the Schubert-Liszt program given in Kotschmar Hall on Thursday morning by the Rossini Club, and the sixth concert of the Choral Art Society, given at St. Luke's Cathedral in the evening, under the skillful direction of Albert W. Snow.

Virginia Stickney, cellist, pupil of Josef Adamowski, made a very successful debut at Steinert Hall on Saturday evening, with the assistance of Marion Tufts at the piano.

The many friends and admirers of Max Fiedler are

highly gratified at his decision in remaining with the Symphony Orchestra for two years longer.

GERTRUDE F. COWEN.

### Morgan Chamber Music Concerts.

The first of two chamber music concerts given by Geraldine Morgan took place in the beautiful Stuyvesant Theater, David Belasco, manager, Sunday evening. This was the program:

Concerto Grosso in D.....Corelli  
(For seven stringed instruments.)  
Songs.....By Leo, Beethoven, Schubert, Brahms and Wolf  
Leontine de Abna, mezzo soprano.  
Quintet in G.....Brahms  
(For violins, viola and cello.)

Besides the singers, these were the assisting artists: Violins—A. Coan, Samuel Grimson, Hans Letz, Alice Ives Jones, Lorenz F. Smith; violas—H. Burke, H. Levy; violoncello—Paul Morgan; double bass—August Kalkhof, Samuel Chotzinoff at the piano.

Corelli's old style concerto, antedating Bach, was given a sound and refreshing musical interpretation; when such music is played with such vigor and intelligent warmth, it



GERALDINE MORGAN ROEDER.

brings joy to all real music lovers, so clear is its outline, so rhythmic its contents. Certainly cultured listeners are needed for proper appreciation; and of such are the Morgan audiences composed. The Brahms quintet, op. 111, reminding one in its opus number of that other monumental "op. 111," Beethoven's sonata, beloved of the Hamburg master, was reproduced with intense fidelity, backed up by entire technical aplomb. The breadth of Geraldine Morgan's bow arm and the reliability of her left hand technic are not exceeded among violinists, and there was the splendid sweep of authority in her leading, the perfect assurance that goes with all she does. Miss de Abne's singing fitted well into the scheme, for she possesses voice, brains and imagination, so making her vocal offerings far more than merely pleasant voice sounds. Hearty applause led her to add a German lied. A good sized audience enjoyed the concert, and opportunity is offered to attend the second, Friday afternoon, March 18.

At the Richard Strauss Festival in Munich next June, his four operas will be sung. They are "Guntram," "Feuersnot," "Salome," and "Elektra." The chief or choral, choral, instrumental, and song compositions of Strauss are to be heard at three concerts. Mottl, Von Schuch, and Strauss himself, will conduct.

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

### Mrs. H. H. A. Beach.

Ah, Love, but a Day.....Mrs. Frances Dinton Wood, Boston  
Ah, Love, but a Day.....Mrs. Lafayette Goodbar, Lynn, Mass.  
The Year's at the Spring.....George Hamlin, San Francisco  
The Year's at the Spring.....Miss Edith M. Smith, Berkeley, Cal.  
The Year's at the Spring.....Miss Mariam Haskell, Newton, Mass.  
The Year's at the Spring.....Mrs. Benj. M. Stich, San Francisco  
Spring.....Mrs. J. H. Willoughby, Brookhaven, Miss.  
Shena Van.....Miss Elsie Wallace, Newell, Ia.  
Night.....Mrs. Lafayette Goodbar, Lynn, Mass.  
Night.....Miss Nellie Sturgis, Auburndale, Mass.  
Far Away.....Miss Nellie Dillingham, Auburndale, Mass.  
Far Away.....Miss Elizabeth Johnson, Auburndale, Mass.  
My Sweetheart and I.....Mme. Gladys Perkins Fogg, Concord, N. H.  
Ecstasy.....Miss Alice Davis, Alameda, Cal.  
Ecstasy.....Miss Jennie Barber, Lansing, Mich.  
Ecstasy.....Mrs. J. H. Willoughby, Brookhaven, Mass.  
After.....Mrs. Lafayette Goodbar, Lynn, Mass.  
June.....Miss Eva E. Wyckoff, Rockford, Ill.  
June.....Miss Matilda Rimbach, Westminster, Md.  
June.....Mrs. Esther W. Lash, Chicago

### G. W. Chadwick.

The Danza.....Mme. Schumann-Heink, Omaha  
The Danza.....Mme. Mariska Aldrich, Montreal  
The Danza.....Miss Christine Miller, Chicago  
The Danza.....Miss Alice Preston, New York City  
The Danza.....Miss Edna Swanson, Chicago  
The Danza.....Miss Kathrin Hille, New York City  
The Danza.....Miss Mildred Longworthy, Kansas City  
The Danza.....Mme. Sidky-Bey, New York City  
The Danza.....Miss Allie Barbee, Kansas City  
The Danza.....Miss Myrtle Lee, Chicago  
Before the Dawn.....John Young, Trenton, N. J.  
O Let Night Speak of Me.....Miss Mildred Langworthy, Kansas City  
O Let Night Speak of Me.....Elias Blum, Walla Walla, Wash.  
O Let Night Speak of Me.....Anna J. Rankin, Chicago  
O Let Night Speak of Me.....Frederic Martin, Manchester, N. H.  
Sweetheart, Thy Lips.....Elias Blum, Walla Walla  
Sweetheart, Thy Lips.....Frederic Martin, Manchester, N. H.

### H. Clough-Leighter.

O Heart of Mine.....Miss Rose Fish, Boston  
O Heart of Mine.....Vincil Stark, Kansas City  
O Heart of Mine.....Miss Agnes Petring, Ames, Ia.  
Beloved.....Miss Marie Jones, Maryville, Mo.  
The Awakening.....Miss Bessie Scott, Maryville, Mo.  
Desire.....Miss Marie Jones, Maryville, Mo.  
Silver Rain.....Miss Bessie Scott, Maryville, Mo.  
April Blossoms.....Miss Bessie Scott, Maryville, Mo.

### Arthur Foote.

There Sits a Bird on Every Tree.....Mme. Sembrich, Chicago  
There Sits a Bird on Every Tree.....Miss Kathrin Hille, New York City  
There Sits a Bird on Every Tree.....Miss Katharine Foote, Peterborough, N. H.  
An Irish Folk Song.....Miss Katharine Foote, Peterborough, N. H.  
My True Love Hath My Heart (A Ditty).  
Miss Katharine Foote, Peterborough, N. H.  
O Love, Stay By and Sing.....H. Lambert Murphy, Manchester, N. H.  
Bisess's Song.....Miss Elizabeth Morrison, Brooklyn  
Requiem.....Stephen Townsend, Boston  
Love Guides the Roses.....Miss Kathrin Hille, New York City

### Margaret R. Lang.

An Irish Love Song.....Miss Emma W. Hodkinson, New York City  
From Five Songs, op. 15. The Garden of Roses.  
Mrs. M. E. Blanchard, San Francisco  
Day Is Gone.....Miss Emma W. Hodkinson, New York City  
Ghosts.....Mrs. C. A. Lewis, St. Louis

### Frank Lynes.

My Honey.....Elias Blum, Boston  
Good-bye, Summer.....Mrs. Clara G. Lazarus, Seattle  
He Was a Prince.....F. M. Davison, Boston  
Sorrows of Werther.....C. A. Barrett, Winthrop, Mass.  
Sorrows of Werther.....F. M. Davison, Boston  
From op. 19, Album of Nine Songs—  
Melody.....Elias Blum, Boston  
Confession.....Miss Myra H. A. Marshall, Auburndale, Mass.  
If All the Dreams.....Miss Clara B. Failing, Auburndale, Mass.

### Edna R. Park.

A Memory.....Miss Edith Reid, New York City  
A Memory.....A. L. Stark, St. Louis  
A Memory.....Miss Emma W. Hodkinson, New York City  
The Nightingale and the Rose.....Ernest O. Todd, Chicago  
The Nightingale and the Rose.  
Miss Emma W. Hodkinson, New York City

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**"Alice in Wonderland."**

Liza Lehmann's song cycle "Alice in Wonderland" was given at the Waldorf-Astoria last Monday afternoon in aid of the George Junior Republic at Freeville, N. Y., by the New York Woman's Aid. The soloists were:

Alice Preston, soprano; Mary Jordan Fitz-Gibbon, contralto; John B. Wells, tenor; Sidney Biden, baritone; Mrs. Farrington Smith at the piano.

The music was sung in an excellent manner, and the comic element furnished by the text nicely brought out. Especially good were the bass solo, "Fury Said to a Mouse"; the contralto solo, "Speak Roughly to Your Little Boy"; the tenor solo, "Mock Turtle Soup"; the soprano solo, "The Queen of Hearts," and the quartets "Will You Walk a Little Faster" and "They Told Me You Had Been to Her." The epilogue was most effectively rendered.

Following the cycle were a number of dances by the following:

Alice	.....Mrs. Horace Conner
Mock Turtle	.....Morris Ely
Griffen	.....Robert Loomis
White Rabbit	.....George Schreier
Frog Footman	.....Robert Kernan
Mad Hatter	.....William Raymond
Tweedledum	.....Ralph Page
Tweedledee	.....Gardner Perry
Queen of Hearts	.....Helen Harbeck
Queen of Spades	.....Mildred Harbeck

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**Conly's Recent Concert.**

Frank M. Conly, the Philadelphia basso, appeared January 20 as soloist at the concert of the Schubert Society, York, Pa. His singing on this date resulted in a re-engagement to give a recital there in March. January 27 Mr. Conly sang for the Business Men's Association of Reselle, N. J. January 29 he gave a recital in Philadelphia at the parish house of Holy Trinity Church. February 1 the basso sang in the performance of "The Messiah" with

the Norristown, Pa., Choral Society. Yesterday, February 8, he sang at a concert in Trenton, N. J. (Opera House). Next Monday, February 14, Mr. Conly is to give a recital in Wilmington, Del.

**Luella Sweet, a Pupil of Carolyn Willard.**

Luella Sweet, the talented pianist who scored heavily at her Chicago recital, has been a pupil of Carolyn Willard for the six past years. She is a protégée of Mrs. Theodore Thomas and her sister, Amy Fay. Luella Sweet is now in the first year high school with other girls of her age, which indicates a splendid mental equipment. She is modest and not at all spoiled, largely because her mother is a very sensible woman—a rare exception to the



LUELLA SWEET

general run of mothers of prodigies, and if Luella eventually achieves prominence, to her mother and to her teacher will belong the credit due to such attainment. Some press notices follow:

Miss Sweet, who has been trained entirely in Chicago by an American teacher whose training has in turn been chiefly acquired in this city, presented a program that would have taxed the attainments of a much more matured artist. She gave it very credibly, indeed. She has developed a fine command of tone quality and variety, which is the surest indication of sound technical foundation. Furthermore, she evidently possesses a very promising musical talent. The Bach E flat minor prelude and fugue she delivered with a fine appreciation of its intimate poetic and emotional values. It was rhythmically strong, tonally beautiful and technically clean.—Chicago Inter-Ocean.

Miss Sweet was heard in Chopin's E minor concerto, and her playing of this work demonstrated that her gifts are considerable and that their training has been good. She is already possessed of a fluent technique, a round tone and of some imagination. In a word, Miss Sweet's playing of the concerto suggested that she had been admirably instructed.—Chicago Record Herald.

In Music Hall Luella Sweet, a fourteen year old pianist, gave a program of selections ranging from Bach to Moszkowski, and demonstrated the excellence of her natural gifts and the merit of the training she has received. I heard her in the Chopin E minor concerto, the orchestral parts of which were played on a second piano by her teacher, Carolyn Willard.

The young girl has clearly not only distinct aptitude for piano playing but an inherent feeling for the musical and the poetic sides of her art. She has been well taught interpretatively, but she every now and again does little things which cannot be taught, but which show that the player feels. The gift is a precious one, and promises well for the future if it be carefully guarded and normally developed.—Chicago Tribune.

A large, highly enthusiastic and cultured audience assembled in Music Hall to listen to a young Chicago talent, little Luella Sweet. We reached the concert hall just in time to hear the Chopin concerto in E minor. Miss Sweet sat at the Steinway grand, a true impersonation of her name; and so was her playing. Her technique is clear and flawless, her naive style, natural yet intentionally restrained, her touch charming and piquant, through rhythmical precision and nice accentuations. Her teacher, who deserves the credit for this intelligent interpretative faculty of her pupil, played the accompanying orchestral parts on the second piano in praiseworthy manner.—Chicago Staats-Zeitung (translation).

**Werrenrath Bookings and Notices.**

Reinald Werrenrath, the baritone, will sing in Brooklyn, Saturday, February 12. Next week, February 15, he will be heard at a recital in Holyoke, Mass. His future bookings include: Recital at Lawrenceville, N. J., February 19; performance of "Frithjof," with the Apollo Club of Pittsburgh, February 24; recital at Derby, Conn., February 25; concert at Mendelssohn Hall, New York, February 28; performance of "Cross of Fire" in Ottawa, Canada, March 10; recital at Princeton, N. J., March 12; recital at Cambridge, Mass., March 15; concert of the New York Symphony Orchestra, in Newark, N. J., March 18; recital at Bryn Mawr, Pa., April 1; recital in Ridgewood, N. J., April 6; recital in Summit, N. J., April 12; recital at Dobbs Ferry, N. Y., April 21; recital in Chicago, April 25. The following notices refer to Mr. Werrenrath's tour in the West last autumn:

Of Mr. Werrenrath too much cannot be said. Seldom is a Decatur audience permitted to hear a singer of such voice and expression. It would be a severe critic indeed, who could have found in him a single fault. A voice, naturally strong and resonant, and at all times perfectly modulated and controlled, suggested the perfection of a mechanical instrument, but with all the personality which an instrument lacks. He had his audience from the start, and at the end was called back for an encore.—Decatur (Ill.) Herald, November 15, 1909.

Mr. Werrenrath has a beautifully sympathetic voice of unusual purity of tone and he uses it most artistically. His manner is an agreeable union of dignity and graciousness, which seems only natural should belong to a musician of culture. There are no places in which Mr. Werrenrath failed to make the most of his opportunities and he amply demonstrated in his rendition of "Danny Deever" and "The Two Grenadiers"—hints of great dramatic possibilities, not yet risen to their climax. His rendition of Schumann's well-loved classic, "The Two Grenadiers," was a joy to hear, so beautifully did he contrast the pathos of a tender human heart and the warlike, soldierly spirit of the grenadier.—Akron (Ohio) Beacon-Journal.

Reinald Werrenrath has fairly won his great reputation and seems to have still greater honors before him. He has a voice that is bell-like in some of the higher notes, while the low notes are rich, strong, smooth and musical. He possesses the gift of singing easily, and he makes the transition from pianissimo to fortissimo and vice versa, or from a high note to a low one so easily that it appears as if anybody ought to be able to do that. He sings with ease and seems to enjoy it, and soon succeeded in getting into touch with his audience and holding them. He has rare gifts and he knows how to use them, and he has the richest and rarest of the singer's possessions, that smoothness and sweetness of voice.—Burlington (Iowa) Hawkeye.

Mr. Werrenrath not only has fine vocal organs, but his style is of the best. His enunciation is well nigh perfect, which always adds to the pleasure of the listener. Moreover, he sings with understanding and sympathy, conceiving the dramatic import in many of the songs with keen intelligence.—Kalamazoo (Mich.) Evening Telegraph.

This remarkable young baritone is a singer who has power to bestow the highest of aesthetic pleasure and an artist who appeals both to the popular taste and to the expert in music.

With a voice of great beauty, an art beyond criticism and a stage presence which proclaimed him at all times master of the situation, Mr. Werrenrath rendered a program of varied styles of songs in a manner which caused the audience to give him several recalls.—Coshocton (Ohio) Daily Times.

**What a Noted Singer Thinks of Clara de Rigaud.**

Frieda Langendorff, the noted contralto, whose far Western tour has been a series of triumphs for her, told several critics in that region that she regarded Clara de Rigaud of New York as one of the best vocal teachers in the world. Madame Langendorff has studied with Madame de Rigaud, and in speaking with a newspaper man in the State of Washington she said: "Her method (Clara de Rigaud's) is better than any other I have tried. Mrs. von Turner of your city (Bellingham) is also a pupil of Madame de Rigaud."

Madame de Rigaud has been very fortunate this season in the number of her pupils engaged for Western tours. This interesting teacher and cultured woman is never content until her pupils sing with the art that the old masters strove to perfect. She understands thoroughly the difficulties that hamper so many voices, merely because their method of voice placing is wrong. Faulty tone production is the cause of nine-tenths of the vocal failures. If voices are not properly placed, they cannot last and neither can the singers hope to realize the simplest and most modest demands for a career. Madame de Rigaud insists, first of all, upon a pure and easy emission of the tone. If the pupil has intelligence, the rest will come as a matter of course, but for the foundation, Madame de Rigaud labors hard in order that her pupils shall sing by the true method of bel canto, an art that will survive all the new fangled notions that have been introduced.

**Concert Tour for Bonci.**

Haensel & Jones announce that they are negotiating with A. Carbone, the sole representative of Alessandro Bonci, for a concert tour during the season of 1910-11. Further announcement will be made about May 1, as it is not now definitely known whether or not Mr. Bonci will devote his entire time to concert work.

**Spiering's Program and Plans.**

Theodore Spiering will give his eagerly awaited violin recital, as previously announced, at Mendelssohn Hall on Thursday afternoon, February 10. The very unconventional program will have this complexion, the "Five Artist Studies" and the Kriens Behm and Novacek novelties being of peculiar interest to all cultured followers of modern violin doings:

Devil's Trill Sonata.....Tartini  
Larghetto Affettuoso, Allegro.  
Grave—Allegro Assai.  
Concerto No. 8 (In Form einer Gesangscene).....Spohr  
Five Artist's Studies from Op. 4.....Theodore Spiering  
(Concert pieces for violin alone. First time in America.)  
Romance (first time in America).....Christian Kriens  
Serenade (first time in America).....Eduard Behm  
Perpetuum Mobile.....Novacek  
Fantasia Appassionata.....Vieuxtemps

After the finish of his present season as concertmaster of the Philharmonic Society, Mr. Spiering is to undertake a solo tour throughout the Middle West, where he is engaged for a number of concerts. End of April will mark Mr. Spiering's departure for Europe, and he expects to be settled in Berlin beginning the first May week, at his old studio, Bamberger Strasse 19. Two months of teaching at the German capital, are to follow in May and June, and then Mr. Spiering will go to the vicinity of Munich (probably Tegernsee) for July and August, taking his Berlin class with him. Applications for instruction in Berlin now are reaching Mr. Spiering in large numbers, but naturally enough he will have to limit his work to reasonable dimensions.

**College of Music Affairs.**

Carl Hein and August Fraemcke, directors of the New York College of Music, invited the students and their friends to meet Rachmaninoff at a reception-musical, College Hall, February 4, when the following program was given:

Piano, Spanish Caprice.....Moszkowski  
Violin, Concerto for violin.....Vieuxtemps  
Songs—

O Jugendlust.....Vander Stucken  
Lunghi dal caro bene.....Secchi  
A Madrigal.....Harris  
Piano, Toccata and fugue.....Bach-Tausig

Herman Magliff, playing the first number, showed surprising technic and promise for a lad of thirteen years. Charlotte Moore, pupil of Von Dameck, played with repose, and musically, and won warmest applause. Mae S. Jennings, mezzo-contralto, sang Vander Stucken's song with much feeling, showing extended range. Lillian Wadsworth played like the young artist-pianist she is, with breadth and plentiful technic. All these were afterward privileged to meet the guest of honor, who showered congratulations upon the young artists. Mrs. W. L. Bowman, who played the accompaniments with taste and sym-

pathy, must not be forgotten. The hall was filled to the last seat. A piano recital and lecture, February 3, subject "Elektra," was heard with interest, nine excerpts being played. The next lecture in the series takes place March 3.

**Important Engagements for Marcus Kellerman.**

Marcus Kellerman will have several important New York appearances during the month of February, including the New York Symphony, February 6, 13 and 27, besides several private engagements. The last part of the month he will fill dates in Ohio, being in Granville, for the Handel Anniversary celebration. Before going on tour with the New York Symphony Orchestra, beginning of April, he will be heard frequently in New York and vicinity, besides making a short recital tour through the Middle West. Mr. Kellerman recently sang at a private musicale at the home of Charles P. Taft, brother of the President, in Cincinnati, with the assistance of a string orchestra from the Cincinnati Symphony, under Stokovski, and will sing during March at a musicale to be given at the White House. Both the President and his brother have taken great interest in Mr. Kellerman, who is a native of Cincinnati, and have greatly aided him in his musical career. He has already been engaged for some important events in his home city next year.

**Success of Pearl Benedict.**

The versatility of Pearl Benedict as a singer is shown once more in her success at the concerts of the Scottish St. Andrew's Society, Saginaw, Mich., and of Defiance College, Defiance, Ohio, last week. Press notices follow:

Miss Benedict's pure contralto voice was heard to much advantage in "Bonnie Prince Charlie" and "Angus Macdonald," which were sung in a way calculated to stir the Scottish blood, while Saint-Saëns' "My Heart at Thy Sweet Voice" furnished further opportunity for the display of her musical powers. The audience seemed never to tire of Miss Benedict's singing and demanded more after every appearance.—Saginaw Evening News, January 26, 1910.

The singer was Pearl Benedict, a contralto of unusual power, whose voice is rich and clear, of wide range and sympathetic quality. She sang numbers in English, German, French and Italian, and in every one she proved herself a vocalist who truly deserves the appellation great. She had a graceful and charming stage presence and every one who was privileged to hear her was delighted.—Defiance (Ohio) Express, January 28, 1910.

**Caroline Hudson Re-engaged.**

Caroline Hudson's work as soprano soloist at St. Bartholomew's Church has given such complete satisfaction that she has been re-engaged for another year.

Eugen d'Albert's "Izeyl" does not seem to be repeating the popularity abroad, of the same composer's "Tiefand."

**Thoms' Artist Pupils and Mrs. Lyon Sing.**

Clara E. Thoms, of Buffalo, is more and more in the public eye through her professional pupils. A fortnight ago Ella B. Snyder, soprano, came from Buffalo to sing the solos in "A Midsummer Night's Dream," presented at Mount Vernon, N. Y., having successfully sung it last summer at Chautauqua. She pleased a large audience in Mount Vernon, and may be heard in New York ere long. Carrie Tallman, a California girl, with a glorious, "creamy" contralto voice, was given a reception at the Thoms studio last month which was an artistic affair; Buffalo papers devote pictures and reading space to it. Local people who knew of the achievements of Florence Reid and George A. McGarry were astonished to hear still another star vocal product of the Thoms school. Last week Mr. McGarry, basso, came to New York specially to sing at the City Federation of Women's Clubs, Hotel Astor; he won resounding applause for "It Was Not So to Be," by Nessler, and had perforce to sing again, this time "A Bowl of Roses," by Gaynor. A recent issue of the Buffalo Times contains pictures of Mmes. Doré Lyon and Thoms, and the appended is quoted from that paper:

Mrs. Lyon is the possessor of a very beautiful voice, which she has in past years used simply for the entertainment of her friends. Last autumn, it will be remembered by Buffalonians, she was formally presented for the first time to a public audience by Clara E. Thoms, when she made her debut at the Niagara Hotel recital.

From Buffalo Mrs. Thoms and Mrs. Lyon went on to Rochester, where Mrs. Lyon was again presented by Mrs. Thoms under the patronage of the Civics Club, of which Mrs. William W. Armstrong is the president. Upon her return to New York she was given a complimentary recital by Eclectic and present at this affair were representatives of all the big booking agencies.

**Music in the Northwest.**

BILLINGS, MONT., January 27, 1910.

What promises to be a very advantageous thing for local music lovers is the new organization known as the Civic Choral Club, with a membership limited to sixty. The officers for the current year are: President, Mrs. Wright; vice president, Vinnie Burton; secretary and treasurer, Julia Benninghoff; librarian, Miss Railsback; director, C. Guy Tingle. The writer is pianist of the club. It is the aim of the club to produce a larger and broader musical atmosphere, and to secure for the music lovers of the city several concerts during the musical season.

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The Civic Choral Club hopes to make its first appearance in concert in May, when it will give Samuel Celledridge-Taylor's "Hiawatha's Wedding Feast" and several lighter works. The rehearsing of the former is progressing satisfactorily.

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## GRAND OPERA PROGRAM AT THE PLAZA.

Last Saturday afternoon, February 5, at the Plaza Hotel, the second annual afternoon of grand opera, for the benefit of the Little Mothers' Aid Association, took place. This most worthy object enlisted the services of several well known artists, and Mrs. Anson Dudley Bramhall, chairman of music, announced that sufficient funds had been realized to send five thousand children to Pelham Park, next summer, for a week's outing. The following well arranged program afforded pleasant musical entertainment to a large audience:

Quartet (Marta) .....	Flotow
Misses Kern and Dunlap, Messrs. Gunster and Clary.	
Cello, Kol Nidrei .....	Bruch
Paulo Gruppe.	
Duet, Ai Nostri Monti (Il Trovatore) .....	Verdi
Marguerite Dunlap and Frederick Gunster.	
Violin, Fantaisie Brillante (Otello) .....	Rossini
Jan Munkacsy.	
Soprano, Pourquoi (Lakme) .....	Délibes
Scene e Aria (Cavalleria Rusticana) .....	Mascagni
Charlotte Lund.	
Duet (Madama Butterfly) .....	Puccini
Grace Miriam Kerns and Marguerite Dunlap.	
Contralto, O Don Fatale (Don Carlos) .....	Verdi
Janet Spencer.	
Cello, Sicilienne .....	Fauré
Tarantelle .....	Popper
Paulo Gruppe.	
Tenor, Aria (Der Freischütz) .....	Weber
Frederick Gunster.	
Trio, Prison Scene (Faust) .....	Gounod
Miss Kern, Messrs. Gunster and Clary.	
Violin, Romance .....	von Goens
Rondo des Lutins .....	Bazzini
Jan Munkacsy.	
Contralto, Printemps qui Commence (Samson et Dalila) .....	Saint-Saëns
Lieti Signor (Les Huguenots) .....	Meyerbeer
Janet Spencer.	
Duet, Parigi O Cara (La Traviata) .....	Verdi
Ah lo vedi (Cavalleria Rusticana) .....	Mascagni
Miss Lund, Mr. Gunster.	
Sextet (Lucia) .....	Donizetti
Misses Lund, Dunlap, Kern, Messrs. Gunster, Clary, Tucker.	

The most significant contributions were those by Charlotte Lund, Janet Spencer and Paulo Gruppe. The work of Marguerite Dunlap, Grace M. Kern, Wells Clary and Frederick Gunster, some of whom are Mehan pupils, was also well received. The concerted numbers were excellently rendered with good blending of the voices, although, in the sextet, the superior vocal equipment of Miss Lund and Mr. Clary was most noticeable. Though under extreme nervous tension, occasioned by the receipt of a telegram stating that her mother lay at the point of death and requesting her immediate presence, Miss Lund delayed her departure in order to carry out her part of the program. Under the circumstances, she sang remarkably well, without any outward manifestation of the emotional strain under which she labored. Her tones were clear and brilliant and her work was invested with much dramatic fervor. Miss Spencer's name on any program is always a welcome feature. The mellow, appealing quality of her voice, perfectly focused and under wonderful control, afforded delight. Especially beautiful was the "Don Carlos" aria, lovely and tender that from "Samson et Dalila."

Mr. Gruppe's cello gave forth a rich and resonant tone. This young man is rapidly gaining recognition, a fact attested to by the frequency with which his name appears on programs of note. He has abundant technique, artistic conception and reveals an artistic maturity much in advance of his years. These three artists received generous and well merited applause, but owing to the length of the program, encores were not permitted. William Janashek, who presided at the piano for the greater part of the afternoon, proved a capable accompanist. Following are the officers and committee chairmen:

Honorary president—Mrs. J. H. Johnston. President—Mrs. Clarence Burns. Honorary vice-presidents—Charlotte Wilbour, Esther Herrman, Mrs. George Perkins Lawton. Active vice-presidents—Mrs. Charles E. Sprague, Mrs. J. H. Maher, Elizabeth Roe, Mrs. Benjamin Lillard, Mrs. Henry F. Kiddle, Mrs. C. C. Shayne, Mrs. John H. Judge, Mrs. Frederick D. Nye. Recording secretary—Mrs. Nelson Worden. Corresponding secretary—Emilie Van Biel. Auditor—Col. Charles E. Sprague. Treasurer—Frank R. Hazard. Chairman advisory board—Frank Tilford. Organizer—Mrs. J. H. Johnston. Chairmen of committees—Mrs. Robert Hutchins McNall, finance; Mrs. Charles E. Abbott, ways and means; Mrs. J. H. Johnston, outings; Louise Schroeder, festivals; Mrs. G. W. Eason, clothing; Mrs. H. F. Kiddle, sewing; Mrs. Bartow S. Weeks, culinary; Miss A. E. Cameron, laundry; H. Scudder Mason, M. D., hygiene; Mrs. Benjamin Lillard, entertainments; Mrs. Anson Dudley Bramhall, music; Mrs. Cornelius Sullivan, refreshments; Mrs. J. B. Cameron, visiting; Mrs. Charles E. Wilcox, Mrs. A. D. Bramhall, reception; Mrs. Charles E. Sprague, house fund; Mrs. I. Cole, house supply; Mrs. Robert F. Cartwright, Mrs. H. C. Greanellé, press. Auxiliary No. 1, Mrs. Charles E. Sprague, chairman. Auxiliary No. 2, Mrs. A. L. Mason, chairman. Auxiliary No. 3, Abbey House—Julia Lathers, chairman. Auxiliary No. 4, juniors—Mrs.

Lyon DeCamp, chairman. Auxiliary No. 5, Mrs. R. A. Benedict, chairman. Auxiliary No. 6, Helen C. Pentz, chairman.

## Frederick Morley, Pianist.

Frederick Morley, the Australian pianist, a resident of Chicago for the past five years, gave a successful recital at Music Hall last week. Besides being one of the foremost pianists in Chicago, he is a busy teacher and is occupied during the whole season with recitals and teaching at his studios in the Auditorium Building.

Mr. Morley goes to Europe every year to get in touch with the latest musical events there, and will leave this year, during July.

The critics of Chicago were unanimous in praising his work, as the following press extracts testify:

He has learned the value of self-concentration, of work, of insight into other things than piano mechanism.

Since technique is one of the means by which good performance may be brought about it is satisfactory to note that Mr. Morley has made such progress in this direction that he was able to present his listeners with a really masterly performance of the set of twelve études of Chopin, numbered as op. 25.

The concert giver made it clear that he had mastered the mechanical aspect of Chopin's music; but while he may be congratulated upon this fact, Mr. Morley may also be congratulated



FREDERICK MORLEY.

upon the finer circumstance that he played the études with poetic charm as well as with correctness.—Chicago Record-Herald.

He now ranks among the foremost of our local artists, and his playing was so finished and so musical throughout that it may be reckoned with the best that has been heard this season.

The program which was presented was a dignified and difficult one. The sonata, with its deep intellectual demands, was handled in a very musical manner, and especially praiseworthy was the third movement. Here the lyric and emotional endowments of Mr. Morley had ample scope for utterance and the pianist was most satisfying in his interpretation of this classic. In the twelve études of the Polish master the varying moods of the different studies were each given with their proper tone values and true insight of their poetic content, while his rendition from a technical point was impeccable. The pianist stood above this work, as well as all which he played, from a mechanical standpoint. The pianist achieved more than the usual success and reached really significant virtuoso heights. He has gained repose and his tone is now musical and lyric in the poetic moments, but also virile and powerful in the more brilliant parts.—Chicago Examiner.

He is today not merely a pianist who can be justly called a virtuoso from the technical standpoint. He is an interpreter who has brought all schools of music within his grasp, who has acquired the power to present all that he plays with that quality of personal address to the hearer which enlists so certainly and unfailingly the sympathy and enthusiastic approval of his audience.

The program that Mr. Morley elected to present was a most exacting one. The entire op. 25 of Chopin has not been played in Chicago for six years. All were played with adequate technical command, and in the A minor No. 4, the E minor, the A flat major, the A minor No. 11 and the great C minor, his performance demands far more enthusiastic approval than that lukewarm adjective implies. Poetic charm and tonal refinement made the little A minor rarely beautiful and impressive. The study in double-sixths and the octave study were feats of virtuosity that only one or two of the world's recognized virtuosos have surpassed. The same splendid measure of conviction was attained in the big A minor and C minor études.—Chicago Inter Ocean.

He has matured, he has gained poise, he has acquired greater authority in pianistic utterance, and he has developed along poetic and imaginative lines.

He offered a program exacting and difficult. The center feature of it consisted of the twelve études which form the op. 25 of Chopin. Mr. Busoni played this set here several years ago upon the occasion of his last visit to the United States, but since that time no pianist has had the courage to attempt the trying task in public. Mr. Morley did not lack the courage and proved that he did not lack the ability either. He gave a reading of the master works which was admirably sane, honest and sincere. By thorough musicianship, intelligent, tasteful consideration of fine detail in nuance, accent and shading, and by seeking the import rather than the glitter of the composition, he succeeded in making them each

what they should be—a perfected expression of some phase of musical beauty.

The most brilliant numbers he gave with all the bravour and technical gleam that they demand, and yet he kept them ever tonally beautiful and musically interesting and meaningful. The performance in its entirety served to add distinctly to Mr. Morley's artistic standing. A group of lighter compositions, which followed, served but to deepen admiration for the player's fine musicianship, the unflinching beauty of his tone and the healthy, manly sentiment which characterized his performance.—Chicago Tribune.

## Madame Von Klenner's Wonderful Tenor.

David Arthur Thomas, a young tenor who has studied for the past two seasons here in New York with Madame von Klenner, has a voice that has been pronounced "wonderful." Mr. Thomas recently left New York for England and in a letter received by Madame von Klenner the young singer writes that he will return to America in the spring to continue his lessons with her. In the meantime he is to sing at a number of musicales and then go to Wales, where he is to compete for a prize at the coming Eisteddfod. Mr. Thomas is of Welsh extraction, and it does seem quite a coincidence that his American teacher has also a strain of Welsh blood in her musical veins. Madame von Klenner was Katherine Evans before she married an Austrian nobleman, who modestly refrains from using any titles while in this country. Madame von Klenner introduced Mr. Thomas to the musical public of New York last May, at her annual concert given at the Waldorf-Astoria. Mr. Thomas will, of course, be prepared for grand opera when he comes back to resume his lessons at the Von Klenner school.

The following paragraph from the Charlotte, N. C., Observer tells about more von Klenner pupils:

Madame von Klenner has a big midwinter class, and she will have a very large summer class at her summer school located at beautiful Point Chautauqua, near Chautauqua Assembly, N. Y. She has many pupils from the South and West at these sessions, and among them are always a number of celebrated teachers, who spend their summer holiday studying the von Klenner method, which is really the splendid Garcia method of bel canto. The summer school is opened July 1, and this early announcement will enable many to make their plans accordingly. The New York branch of the Von Klenner school is at 301 West Fifty-seventh street.

## Jules Falk with the Philadelphia Orchestra.

Jules Falk, now on his first American tour, is meeting the high expectations raised by the laudatory critical opinions which preceded him. At the Academy of Music, Philadelphia, on February 2, Mr. Falk was the soloist with the Philadelphia Orchestra. The press was unanimous in its verdict. A few extracts:

The assisting artist was Jules Falk, who electrified his hearers. His youth, stature, comeliness and confidence were effective accessories to his superior abilities in the manipulation of his highly valuable Stradivarius. In both the numbers he was compelled to render, he demonstrated wonderful technical skill, and throughout all of the difficult passages preserved the thread of true harmony, exciting the audience to continued applause.—Philadelphia Press.

Mr. Falk played the solo part with excellent taste and skill, giving a truly artistic interpretation. He brings from his instrument a pure and sonorous tone and evidences great technical proficiency.—Evening Telegraph.

He has mastered his art.—Philadelphia Record.

He made a substantial contribution by a brilliant performance of Saint-Saëns' familiar "Introduction et Rondo Capriccioso" and Lalo concerto.—Philadelphia Inquirer.

He plays with freedom and artistic discretion.—The North American.

Jules Falk's playing was marked by agility of fingering and tonal delicacy. The soloist gratified the audience after several recalls by giving an encore.—Philadelphia Public Ledger.

## Schlesinger Composition.

G. Wilfrid contributes an article to a Paris paper giving an account of musical doings at Nice, in which he recounts various successes, among them a melody for cello and orchestra written by Sebastian B. Schlesinger, the well known song writer, or, as one says now, lieder composer. The soloist on that occasion was M. Pena, and the composition was received favorably. The lieder of M. Schlesinger, now very popular with many of the leading concert singers of Europe, are to be had in this country at the important music houses, and every well fitted vocal library should have them installed. They are of the modern romantic category and are well worth careful perusal and study.

## Della Thal in Chicago.

Della Thal, pianist, played, Friday evening, February 4, before the Association of Mutual Advancement for the Blind of Chicago. Her numbers consisted of selections from MacDowell, Sgambati and Seeboeck. Miss Thal will be heard in recital at Music Hall early in March.



PHILADELPHIA, February 7, 1910.

The Friday and Saturday concerts of the Philadelphia Orchestra drew two large audiences to hear a program that was perfect in balance and modulation. The works played were:

Overture Iphigenie en Aulide ..... Gluck  
Symphony No. 7 in A major ..... Beethoven  
Prelude to The Afternoon of a Faun ..... Debussy  
March Ecossaise ..... Debussy  
Overture Flying Dutchman ..... Wagner

The opening and closing bars for the strings in the overture were played with an exactness and mutual understanding that gave the impression of one man's work, although the tone had that indescribable quality which a number of strings in unison always possess. The symphony was played with a happy vigor which realized to the full the fascination of the dance rhythms. The scherzo was particularly delightful, with such freshness and delicacy was it rendered. Debussy's prelude was played with true poetic insight. As to the "March Ecossaise," played for the first time at these concerts, it proved very original, very interesting, and, to speak frankly, quite crazy in some aspects. The "Flying Dutchman" overture was splendidly played.

The appearance of Dr. Ludwig Wüllner with the Philadelphia Orchestra on Friday afternoon and Saturday evening of this week is being looked forward to as an event of importance. Dr. Wüllner made a deep impression when he appeared with the orchestra last season, reciting Max Schillings' "Das Hexenlied." This year he comes in the role of lieder singer. His selections include several sonnets of Petrarch set to music by Liszt, songs by Weingartner, and "Der Rattenfänger," by Hugo Wolf. The orchestral numbers are the overture "Fingal's Cave," by Mendelssohn; the C major symphony, by Balakirew, and Weber's overture, "Oberon."

A recital at the Academy of Music on February 26 is announced by Mischa Elman. The program contains the Lalo "Symphonie Espagnole," Handel sonata, a group of short numbers and, finally, Wieniawski's "Faust" fantasia and Paganini's "Palpit" variations.

The much talked of Fionzaley Quartet made their first appearance in Philadelphia on Monday evening, January 31. Much has been printed about the work of this organization, so that a large audience gathered expecting to hear it. It was a pleasure to hear such artistic work, such perfect ensemble that makes it difficult to say which instruments are being heard. It must be admitted that the work of this organization is really great, an achievement in art. Mrs. Edward C. Moore was the pianist in the Schumann piano quintet, E flat major, op. 44, and she seemed to catch that spirit of true ensemble, for her playing was not solo work but simply one part in five, all working for and procuring one artistic result.

After several years' absence, Ferruccio Busoni has returned to America, and will be heard in recital at Witherspoon Hall on Monday afternoon, February 14.

This will be Busoni's only Philadelphia recital. His playing since his return to this country has aroused the greatest enthusiasm. It is said that one feels the presence of a master the moment he seats himself at the piano, and all his playing shows a magnificent balance of temperamental intensity and intellectual grasp. His technic, so polished, so finished, so fluent, has reached a degree of perfection which makes one forget that it exists. His use of arm and hand in obtaining some astonishing effects is of the utmost interest to those who understand the technical questions involved in the art of piano playing.

A piano recital given by Mary Woodfield Fox on Wednesday evening at the Fuller Building attracted a select and discriminating audience. Miss Fox showed her mastery over her instrument by giving a program which allowed her to exhibit many moods and styles of treatment, while several of the showier numbers proved her well grounded in technic. The program included a Bach fantasia, Chopin prelude, impromptu and polonaise, toccata by Sgambati, ballade, Brahms; rigaudon, Raff; concert etude, Liszt; prelude, Rachmaninoff, and etude, Arensky.

An audience of unusually large proportions greeted the Philadelphia Orchestra at the Wednesday popular concert. The much discussed Pohlig suite, "Impressions of America," and Julius Falk as soloist, were responsible for the crowded house. A second hearing of the Pohlig suite confirmed the favorable impression that this bright work has already made. The other numbers were: "Merry Wives of Windsor" overture, Tchaikowsky's "1812" overture, polonaise by Ed. Lassen, and Meyerbeer's "March of the Prophets." Julius Falk played Saint-Saëns' "Rondo Capriccioso" with great success, responding with an encore after many recalls.

On Wednesday afternoon a pupils' recital was given in the concert hall of the Combs Conservatory of Music. The recital opened with a Bach prelude and fugue for organ, played by William E. Enburg, piano and vocal numbers followed by Combs, Chopin, Clay, Dubois, Schumann, the closing number being Viextemps' ballade and polonaise for violin and piano. Those taking part were Anna E. Dever, Edna Milnes, Harriet Edwards, Charlotte Hawk, Elsie Haines, Amy Pinner, Norma Schucker, Lettie Danenhower and Morris Brown.

Directed by Dr. Horatio Parker, and assisted by Mrs. William J. Baird, soprano, and forty members of the Philadelphia Orchestra, the Orpheus Club gave its second concert of the season at the Academy of Music on Monday evening. The most important number on the program was Max Bruch's Norse legend, "Frithjof," which occupied the first half of the program. The remaining numbers were of a lighter character, including MacDowell's "Crusaders," several orchestral numbers, and a song from Handel's "Il Penseroso," with flute obligato, rendered by Mrs. Baird.

WILSON H. PILE

**Otto L. Fischer Busy.**

Otto L. Fischer, piano soloist and accompanist, will have a busy February. Besides numerous private musicales his engagements include February 1, Assembly, Brooklyn, soloist in three of his own compositions; February 9, accompanist and soloist to George S. Madden at Mendelssohn Hall; February 10, accompanist of the

Brooklyn Arion, Academy of Music, Brooklyn; February 15, Assembly Hall New York, playing the Brahms quintet in F minor with members of the Philharmonic Orchestra; February 16, accompanist to the Mozart Society at Hotel Astor; and later, soloist and accompanist to Edward Bromberg at his recital in Carnegie Hall.

**Tecktonius at Vassar.**

Leo Tecktonius gave a piano recital last Wednesday afternoon, February 2, at Vassar College, with the following program:

Prelude ..... MacDowell  
Prelude ..... Grieg  
Solfeggietto ..... Ph. Em. Bach  
Adagio ..... Beethoven  
Gavotte ..... Bach-Saint-Saëns  
Three little preludes ..... Chopin  
Two Etudes .....  
Impromptu ..... Schumann  
Nachtstücke .....  
Chant du Ruissseau ..... Lack  
Arabesque ..... Debussy  
Reverie ..... Richard Strauss  
Lotusland (Egyptian Romance) ..... Cyril Scott  
Grand Etude ..... Gottschalk

Mrs. Charles Dudley Warner gave a piano recital Tuesday morning at the rooms of the Hartford Conn. School of Music, the entire program being devoted to Chopin music. The numbers were played with fine spirit and character, an especially pleasing rendition being given the mazurkas, op. 24, 50 and 56.

**Letter at Offices of The Musical Courier.**

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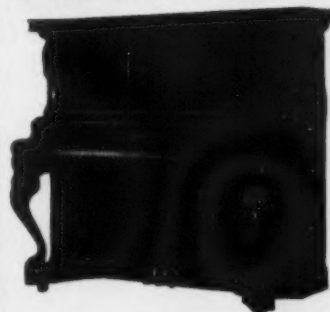
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